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SEPTEMBER, 1924

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# ANTIQUES



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*Price, 50 Cents*

A MONTHLY PUBLICATION *for* COLLECTORS & AMATEURS



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I might say a word about every piece illustrated here; but I prefer to let the pictures do the talking. There is only one thing that they are incapable of saying for themselves; namely, that *the crating charges are included in the prices quoted*. And that is an important consideration.

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Please order by number as indicated in the pictures

- |  |   |
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| [1]—All-metal lamp on single marble base; has been wired for electricity; 15" high to lamp socket . . . \$20.00  | [12]—Girandole centerpiece; 15" high; figure dressed in Turkish costume, from which protrude floral sprays; single marble base; condition perfect . \$28.00   |
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| [5]—Pine pedestal sewing table; has two drawers. Has been painted brown. Top measures 20½" x 18". Condition perfect . . . 30.00  | [16]—Sheffield Silver Samovar, 18" high. A superb piece . . . 100.00  |
| [6]—Set of five Sheraton chairs, similar in every respect to set illustrated and described on page 11 of <i>Antiques</i> for July, 1923, except that these are in beautiful curly maple, browned with age. Original rush seats but one, which is new. The set . . . 140.00 | [17]—Two curly maple vase-backed chairs; cane seats. Condition perfect. Maple very curly. Very suitable for curly maple bedroom. The pair . . . 22.00   |
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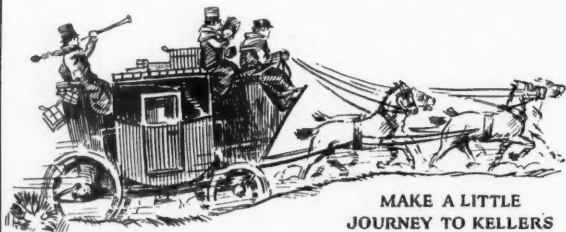
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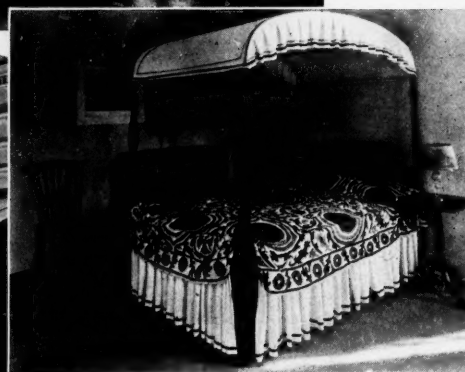
THE LIV-  
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THE HALL,  
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ROOM &  
A VIEW  
OF THE  
HOUSE  
ITSELF



THE OLD  
COLONEL  
GARDNER  
MANSION  
NOW AT  
GREAT  
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ISLAND



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WHERE IN OLD  
DAYS MAIL AND  
COACH HORSES  
WERE CHANGED



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THE LOOK OF TIMES  
PAST THE AIR OF  
HOSPITALITY AND  
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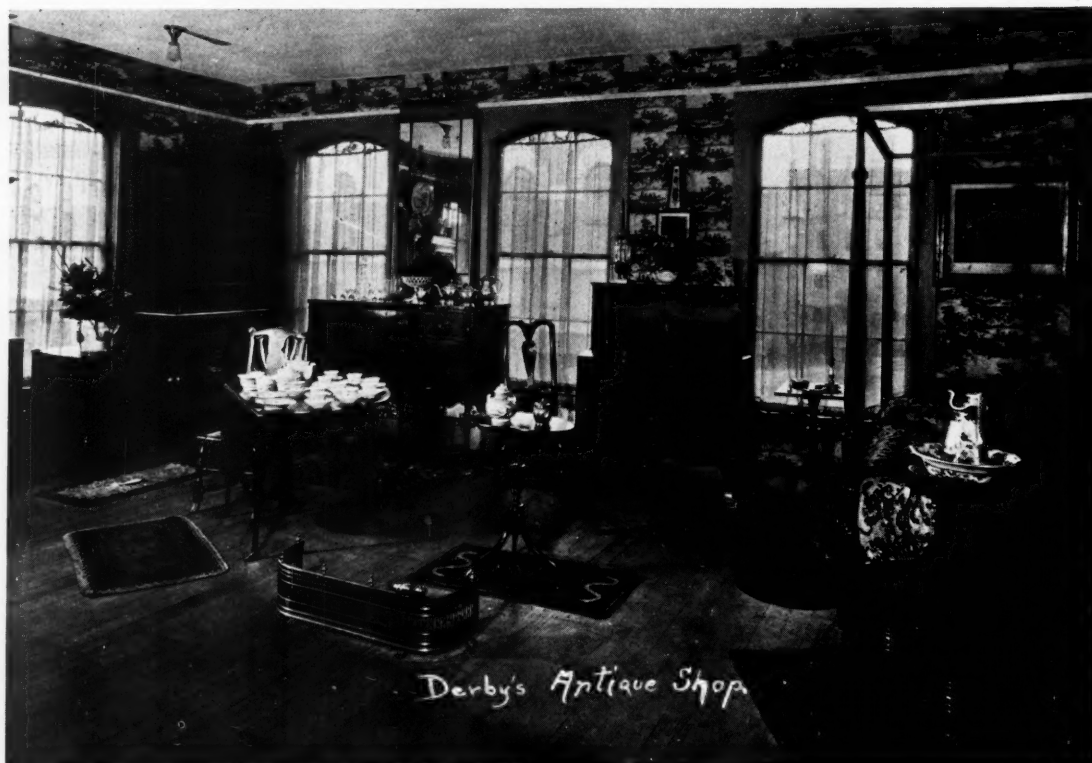


SHERATON DESK (c. 1790)

Satinwood is combined with mahogany to add enrichment to this sturdy yet exquisitely proportioned secretary-desk. The inlay of the doors gives the decorative appearance of tambour work without the latter's tendency to dislocation. The example illustrated, while structurally of Sheraton type, retains sufficient Hepplewhite detail to ensure harmony with other furnishings of either style.

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The function of a properly conducted magazine is to supplement these sources, not to attempt to serve as a substitute for them.

Books, since they are available either for private ownership or for consultation in libraries where museums do not exist, must always remain a chief reliance.

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# ANTIQUES

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# ANTIQUES

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A MAGAZINE for Collectors and Others WHO FIND  
INTEREST IN TIMES PAST & IN THE  
ARTICLES OF DAILY USE & ADORNMENT  
DEvised BY THE FOREFATHERS

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Volume VI

SEPTEMBER, 1924

Number 3

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## The Editor's Attic

### *John Elliott Once More*

CONCERNING John Elliott, cabinet and looking-glass maker, of Philadelphia, the Attic has, from time to time, published somewhat extended notes.\* Now, however, the Pennsylvania Museum *Bulletin* for April appears with an extended and fully illustrated article concerning that enterprising merchant. With permission of Alfred Cox Prime, the author of this article, the Attic is glad to supplement its previous notes with a summary of the definitive information thus made available.

John Elliott was born at Bolton, England, June 9, 1713. About 1737 he married, and, sixteen years later, in 1753, came to America with his wife and five children. They settled in Philadelphia, where Elliott registered as a cabinet-maker. His first known advertisement appeared in the *Pennsylvania Gazette*, for December, 1756. It carries the symbols of bell and looking glass and emphasizes Elliott's readiness to furnish and repair looking-glasses. Mention is likewise made of worsted patterns for jackets, thread and cotton stockings, and, in addition, a few copies of a book, *Second Thoughts Concerning War*. At this time Elliott's place of business was on Chestnut Street at the corner of Fourth.

In 1762 he removed his shop to Third and Walnut Streets, where he remained until 1776; but in 1768 he opened a branch establishment on Second Street, between Market and Arch Streets. This he designated as the "Three Brushes." In 1776, with the oncoming of the Revolution, John Elliott, a Quaker, evidently decided to trim sail to meet the coming storm; for, in the *Pennsylvania Gazette* for May 8 of the year in question, he advertises his business and stock for sale. It seems doubtful that he found a purchaser. But Mr. Prime is inclined to believe that the elderly mirror merchant at that time retired from active business. He died in 1791.

### *Elliott's Successors*

It is not unlikely that, at the time of the elder man's retirement, it was found best for his son, John Elliott, Jr., to assume the business, adding it to his own in the field of drugs and colors. Advertisements of the junior Elliott appear in 1784 and 1785, and indicate a shop location on Front Street. In 1804 John Elliott, Jr., was joined in business by his two sons, John and Daniel, and from that year until 1810 the firm designation was that of J. Elliott and Sons. The death of the father, in 1810, caused this to be changed to John Elliott and Daniel Elliott. At this date, the mirror manufacturing side of the business appears to have dwindled and the drug side to have expanded. When Daniel Elliott died, in 1823, he was listed as a druggist, and it was as a druggist that his brother John continued until 1830, when he retired.

### *A Discrepancy Explained*

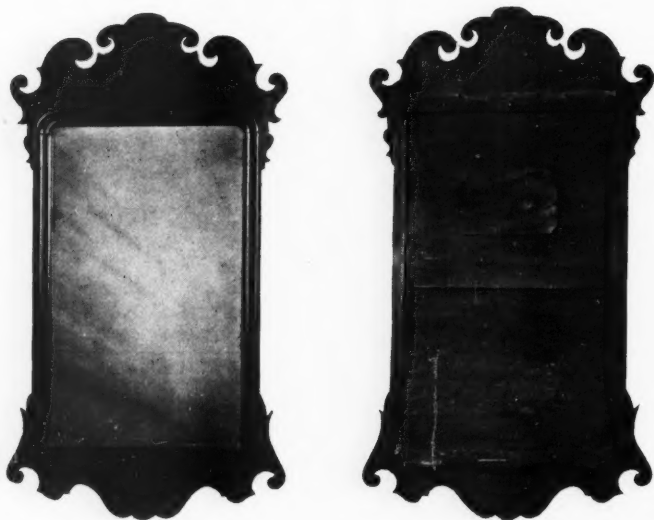
SUCH is a brief digest of Mr. Prime's careful and thoroughgoing piece of research, to which those who seek further details are recommended to make reference. There is, however, one matter which calls for query. In *ANTIQUES* for January, 1924,\* is published a very early John Elliott mirror, belonging originally to Nathan and Hannah Sharpless and marked with their names and the date 1741. It might be assumed that this mirror was purchased subsequent to the inscribed date—that of the marriage of the pair—and that it represents an anniversary gift. Its style, however, is early, much earlier than that of any of the Elliott examples illustrated by Mr. Prime.

Yet we are told that the elder Elliott did not come to America until 1753. There is here an apparent discrepancy, which seems to call for some further investigation. Can it be that John Elliott preceded his family to America, and that he subsequently returned to England to fetch them?

\*See *ANTIQUES* for June, 1923 (Vol. III, p. 258), and for January, 1924 (Vol. V, p. 11).

\*Vol. V, p. 11.





ANOTHER ELLIOTT MIRROR

The mirror here illustrated has a walnut frame scrolled after the usual fashion of Elliott. The label gives the address of the maker as 60 South Front Street. In addition it lays stress upon a varied assortment of merchandise, including sago, pearl barley, oatmeal, spices, etc., together with different kinds of glass, brushes, painter's colors, oil, varnish, printer's tools, as well as drugs and medicines.—Owned by Mrs. E. J. Knittle.

It is possible, but not altogether probable. Elliott was married in 1737 and there are five children to be accounted for. It is, furthermore, to be observed that the label on the back of the Sharpless mirror gives the maker's shop location as on Walnut Street, whither the business was not removed until 1762.

Probably, however, there is a ready explanation of the case. Elliott advertised not only to sell, but to repair looking-glasses. It was, and still is, customary for repair men to place their labels on reconstructed work as well as on original productions. Under the circumstances, it is a fair guess that the Sharpless mirror, originally purchased in 1741, was refurbished by Elliott sometime after 1762, and, on that occasion, was suitably marked with his advertisement.

### *A Persistent Style*

It is interesting to observe the Elliott mirror types covering the period 1753 through 1809. In all that time their mouldings and scroll work underwent little appreciable change. An example of the latest period, 1800–1809, however, displays an unusually elaborate pediment top and apron. Without its quite specific designation of label, we should be inclined to assign it to a considerably earlier time.

This instance serves to emphasize a point frequently made but seldom comprehended; namely, that there is no such thing as assigning limiting dates within which a given furniture style persists. The beginning of a style is fairly determinable; its end may never occur. Long after gilded and painted mirror frames had been adopted by fashion, the Elliotts continued to turn out mahogany scrolled frames after the Chippendale manner. Evidently there was a steady market for them well into what we call the Empire period. In his earlier advertisements the elder Elliott mentions "Looking glasses in plain, gilt and carved frames."

His son, between 1784 and 1803, advertises only "Looking glasses in neat mahogany frames." But, thus far, it is only the mahogany examples, either from the father or from his descendants, which have come to light.

### *On Closer Acquaintance*

SINCE making the informal notes which accompanied a number of illustrations of Pennsylvania furniture, published in *ANTIQUES* for May,\* the Editor has had the good fortune to examine several of the pieces discussed and thus to form a clearer opinion concerning them than had been possible from a study of photographs. Some corrections and amplifications of the published notes seem, therefore, in order.

Reference to the article will recall to the reader's mind an interesting wainscot chair, with a drawer beneath, owned by T. VanC. Phillips of Westtown. In course of comment on this chair, the suggestion was made that the overhanging lip of the drawer might imply some restoration at this point.

Careful scrutiny of the drawer, however, fails to reveal any such probability. The wooden pulls are, obviously, a renewal; but the drawer itself gives every evidence of being quite as old as the chair of which it is a part. This is a highly important consideration; for, if it is accurate, it necessitates a redating of the chair to accord with the revelation offered by this detail of its construction.

It has been assumed that the wainscot chair, even in conservative Pennsylvania, does not occur after 1700. The lipped drawer, however, appears to be a distinctively eighteenth-century device, making its appearance about 1710 and continuing in use throughout the first half of the century. This point is very clearly made by John C. Rogers in his book, *English Furniture*,† where a number of diagrams of English drawer construction appear. Here it is especially interesting to note reference to a variation of the lipped front, in which, while the entire front of the drawer shows an apparent lip moulding, an actual overhang occurs only at the bottom and the two sides. This variation, we are informed, occurs "from the early mahogany period," in short, from perhaps 1720. It is a curious fact that while the upper edge of the lip-moulded drawer front of Mr. Phillips' chair shows no overhang whatsoever, the side and bottom mouldings slightly overlap the inner edges of the legs as well as the upper edge of the rail which constitutes the lower member of the seat frame.

### *Dating by Detail*

IN the face of available authority, it would seem unwise to assign a date earlier than 1710 to a piece of furniture exhibiting characteristics such as these. Apparently this chair was born more or less out of its time, a probability further attested by the slight separation which occurs between back and seat and by a cresting which seems to bear closer resemblance to eighteenth-century types than to the loftier erections of the previous period.

\*See *ANTIQUES* for May, 1924 (Vol. V, p. 222).

†New York, 1923, p. 177.

Ownership of this chair, not credited in the notes previously published, has already been given in these paragraphs. Mr. Phillips should, further, be credited with ownership of the wainscot chair shown in Figure 1a on page 222 of *ANTIQUES* for May. But that shown in Figure 2b is not his.

### *English or American?*

ANOTHER chair concerning which considerable doubt has existed in the mind of the Editor is that pictured as Figure 6c in *ANTIQUES* for May. It is owned by Mr. and Mrs. Arthur Scott of Media, Pennsylvania, and, since it was formerly part of Governor Keith's household furnishings at Graeme Park, has traditionally been accepted as of English origin. Examination of this piece, however, reveals the fact that it is made of American walnut in the solid; no part shows any indication of veneering. The ends of the seat frame, furthermore, are tenoned completely through the stiles of the back, a procedure certainly not common in English chair making, but far from unusual in the practice of American workers, particularly those outside of New England.

It would seem, therefore, that, in this chair, we encounter an early example of highly competent American furniture making; though it is far from unlikely that Governor Keith levied upon New Amsterdam to supply a suitable craftsman to undertake this commitment, and that the individual selected was of Dutch rather than of English extraction.

### *Whence the Antiques?*

WHERE do all the antiques come from? How can there exist a supply of them anywhere near commensurate with the demand? The question recurs so frequently that it is worth a moment's consideration. For one thing, it may be well to try to define what is meant by an "antique." Roughly speaking, any article slips into that category, almost automatically, when it has endured for a sufficient period of years to give it an aspect of pleasing unfamiliarity to members of the active generation. When a thing is old enough to appear quaintly old-fashioned, instead of merely out of style, it is collectable and quite likely to be collected—by someone.

The possessions of our parents are familiar to us, usually from childhood. The possessions of our grandparents may be. But our great-grandparents and their ways of life are but shadowy figments of the imagination. Three generations, therefore, or seventy-five years, may be accepted as the period of probation during which things must remain in the purgatory of the *demodé* before their emergence into the golden highways of antiquedom. Even then they may be quite insufferably ugly and thoroughly undesirable; but, in general, the period of which they were once believed to be desirable decorative adjuncts will usually reveal some products worthy the consideration even of the connoisseur.

Bringing the case down to a matter of actual dates, we have but to subtract seventy-five years from the pres-

ent period of grace to find ourselves ten years or more anterior to the Civil War and still clinging to the sag end of the "fabulous forties." If we give ourselves a little extra elbow room, and let the struggle between the states mark the close of one distinctive epoch in American history and the beginning of another, we may be willing to admit that the reservoir of time and circumstance which lies between the early Virginia settlements of 1607 and the national upheaval of 1860 offers a legitimate fishing puddle for the antiquer.

It embraces something over two and one half centuries. During that time a great many persons were born into the world, to be rocked in cradles, to grow to maturity, to marry and establish new homes, to shift their furnishings to meet new quips of fashion, and, in due time, to die and leave their belongings to be divided among their relations or else to be dispersed at auction.

### *What the Census Shows*

THE first census of the United States as an independent nation was taken in 1790, one hundred and seventy years after the first *Mayflower* boat had brushed its nose against Plymouth rock. At that time, seventeen states revealed a total white population of 3,172,454 persons. The furniture accumulations of the inhabitants of that time represented survivals of the Jacobean and the late Stuart periods, the ages of William and Mary and Queen Anne, the Georgian era of Chippendale and his school, of the brothers Adam and the contemporary Hepplewhite. The style of Sheraton was just on the point of beginning a vogue which was to be varying influential for twenty years.

The second census, that of 1800, showed a considerable increase in population, with a total of whites numbering 4,304,501. In 1810 this had increased to 5,862,004. By 1820 the country boasted almost 8,000,000 inhabitants. From the standpoint of furniture, that year represents the virtual end of the expression of superior creative genius among designers and makers. Yet much that was worthy was produced during the succeeding decade, by the close of which the white population had increased to 10,532,052. It is hardly worth while to trace its further growth step by step during the years that intervened between 1830 and the Civil War. But the eighth census, that of 1860, registered a population of 26,973,843.

Whoever has a genius for statistical gymnastics may figure, to suit himself, what these tabulations of population mean in terms of families, and what the families may mean in terms of household goods and chattels. And he may reckon the permutations and combinations, the accidents of fire and war, the exigencies of the kindling pile, the thousand and one destructive influences which would have tended, in each generation, to destroy the carefully cherished treasures of that which went before. But it is, nevertheless, evident that many millions of human beings moved through the strange pageant of the first two hundred and fifty years of America. And when they passed into the beyond, since it is written that mankind may take nothing thither, they must, all told, have left much behind.



Fig. 1 — PAPIER MÂCHÉ SNUFFBOXES

- (a) A French box, probably of the late eighteenth century, decorated with a design from an old print.  
 (b) Another French box, in whose decoration a popular ballet is turned to political uses. *Flore et Zéphir*, a two-act ballet given in Paris, February 2, 1816, offered the novelty of dancers flying through mid-air with the aid of a contraption of brass wires. Considerations of safety first, however, led to the substitution of dummies during those parts of the performance demanding the higher flights. Since, in those benighted days, political dummies were known to exist, it is easy to perceive how readily the idea of the ballet could be turned to the uses of the satirical cartoonist.  
 (c) Again French. Probably a souvenir of the Napoleonic cult, and intended to inspire heroism while rejoicing the nose.

## Pictured Snuffboxes

By WILLARD EMERSON KEYES

Illustrations mainly from the collection of Mrs. Leon G. Verrill

These gay snuffboxes will be whispering still  
 Of fragrant satin pockets that are dust,  
 Of iron wrists beneath a lacy frill,  
 Or candles long burnt out, or swords that rust;  
 Here is dim gossip told in merry gems,  
 A dallying glance, a hand too hotly kissed;  
 And here are crests for pride, and diadems,  
 Deep set in sapphire or pale amethyst.  
 Trinkets—perhaps? Or dainty souls that went  
 Enameled, too, in colors frail and rare,  
 So idly living and so lightly spent  
 They make a music still upon the air,  
 A tinkling tune for bow and stately tread,  
 That will play on, though all who danced are dead.

—From *Clouds and Cobblestones* by Hortense Flexner, reprinted by permission of Houghton Mifflin Company.

AMONG the belongings which emigrants carried into the Western Reserve four generations ago, the snuffbox was hardly less indispensable than the demijohn. And forty years ago in Rochester, Buffalo, Erie and Cleveland, cities which are monuments to those pioneers, you might now and then run across one of their survivors in the person of an old lady, clad, as to her head—after a bygone fashion—in close-fitting frilled cap, and clasping in one gnarled, fragile hand an ancient snuffbox; in the other a dingy, streaked snuffrag, which, in spite of assiduous use, still left its possessor's nose in a sad state of smudge.\*

\*It is generally thought that the use of tobacco by women is something new under the sun. There is good ground for believing that Marie de' Medici of France was the first person in Europe, at any rate north of the Pyrenees, to use tobacco. This was in the form of snuff and was a gift to her from Jacques Nicot, her ambassador at Lisbon. The date was 1560. It is probable that, during the age of snuff-taking, women used more tobacco than they do now. Both men and women in the upper classes used snuff. Few of them, apparently, smoked, though Louis XIV one day caught several of the royal princesses enjoying a pipe in one of the retired rooms of the Louvre.

Among the lowly countrywomen in the British Isles and pioneer women in America, pipe smoking was a common habit. The mother of Thomas Carlyle was

At such a moment of possession, you were likely to find the old lady gracious and benevolent; but let her misplace her snuffbox for long and she would become distracted and querulous. She was a slave to her habit like any confirmed cigar-smoker. She could not have told you how long she had been addicted to it. She had probably brought it with her, as a child, from the older settled regions of the Atlantic seaboard; for, once upon a time, even the children in some districts of New England used snuff.

Now the old lady's snuffbox was but a very humble relation to those *bibelots* that glittered in the pale hands of princes across the water. It was of turned wood or of papier mâché, varnished black, perhaps enlivened with an inlaid pattern of mother-of-pearl, perhaps with a stencilled posey or arabesque. If the owner were of a family that had been active in the political agitations of the second quarter of the last century, the lid of her snuffbox might bear a portrait of Henry Clay, or of Tyler or Van Buren.† But snuffboxes of this character, with political and social associations, had already pretty well fallen into the hands of collectors. The plainer kind lingered here and there,

never happier than when smoking a pipe with her illustrious son in an angle of the old house in Ecclefechan. Within easy memory it used not to be rare to see a woman of the old stock from the Virginias or the Carolinas—sometimes a woman of wide reading and keen intelligence—take out her pipe after breakfast, fill it and smoke it as if it were the most natural thing in the world. We do not know that any mistress of the White House ever smoked a pipe there, though it is well known that some women inmates of the mansion have indulged in the cigarette. Theodore Roosevelt one Christmas Eve filled his daughter's stocking with cut plug tobacco in derision of her having taken up cigarette smoking. Many of the earlier chatelaines of the White House used snuff. Someone said of Dolly Madison: "You are aware that she snuffs, but in her hands a snuffbox seems a gracious implement with which to charm."

†Did the matchbox drive out the snuffbox? The invention of matches certainly contributed greatly to the convenience of smoking away from the fireside. At any rate, it is curious that, about the time matches were invented and the smoking of cigars was becoming the fashion, we first hear of decorated cigar cases being employed like decorated snuffboxes as party emblems.



passing away with the ancient men and women who had derived so much comfort from snufftaking, or still finding a place in the primitive world far up the slopes of the Appalachians. There the wives of hillbillies still cling to snufftaking, though among them the use of tobacco in this form has mostly degenerated to the wretched habit of snuffdipping. Nothing about snufftaking or snuffboxes in those mountain coves and recesses is reminiscent of the decorative age in which the use of perfumed and powdered tobacco played so important a part.\*

Although snuff was first used for its medicinal properties in clearing out the head, the practice of taking it had become the badge of the court dandy early in the reign of James the First, who fulminated against those who "take snuff in profusion, harming themselves both in person and goods and also taking the marks of vanity upon them." During the next hundred years the use of snuff slowly increased. Curiously enough, although the aristo-

great elegance. While Louis frowned and fumed, the Pontiffs resorted to more drastic measures. Two of them, Urban the Eighth and Innocent the Twelfth, consigned to everlasting torment those who smoked or took snuff within the basilica of Saint Peter's. Farther east still, pagan addicts to the habit carried their lives in their *tabatières*. The Saltan Amurath, a merry monarch, had snufftakers ground to a pulp in a huge mortar, a punishment pleasantly suggesting the pulverizing of their favorite herb. The contemporary rulers of Persia and Russia, mild-mannered men, contented themselves with cutting off the noses of all snufftakers found within their dominions. There was little to choose in the eighteenth century between being a Quaker in Boston and a snufftaker in Ispahan or Moscow.

Did these cruel and unusual punishments stop the use of snuff? By no means. In France the death of Louis was the signal for snuffboxes to be taken from their hiding



Fig. 2 — PAPIER MÂCHÉ SNUFFBOXES

(a and b) German boxes decorated in full color. Many of these appear to have been turned out in Braunschweig during the '30's and '40's of the nineteenth century.

(c) This appears to be English, and may represent Auld Robin Gray and his solicitous, though unloving, bride.

cratic orders of society everywhere cultivated the habit, potentates were, to a man, vehemently opposed to it. Louis the Fourteenth would not abide snufftaking in his presence; yet his great war minister, Louvois, was confirmed in the habit—he was, says Madame Garlis, the first gentleman at the French court to own a snuffbox of

\*The character of snuff was enriched, and its price enhanced, by the introduction of various ingredients:—mustard, cubebs, spirits of wine, ginger, cummin, jasmine, bergamot, musk, cedar, orange flowers, ambergris and green tea. Most common of all was the fragrant tonka bean, sometimes ground, sometimes kept whole in the box to flavor the contents. The tonka bean was a native of Guiana, but it was mixed with Tonquin tobacco, and so used to flavor other snuffs. Tonquin and Macouba, both tobaccos of very rank flavor, were perfumed with attar of roses and other scents, and small quantities of the mixture were blended with other snuffs to give them an exquisite scent.

Lundy Foote, called also Irish Blackguard and High Toast, had a curious origin reminiscent of Lamb's theory as to the Chinese origin of roast pig. A tobacco house in Dublin burned down. Much of the contents was destroyed and the remainder, charred and soaked, was sold for a song to Foote, who ground it up into snuff, advertised it well as a new brand with a special flavor, and made a fortune out of his speculation. We have seen, within the last year or two, how the advertising of a certain brand of tobacco as "toasted," has stimulated the demand for it. Perhaps the manufacturer took a hint from the story of Foote.

The blending of a fine-scented brand of snuff was as much a source of pride during the reigns of the Third and Fourth Georges as the expert mixing of drinks became during the following century, and rare snuffs were as costly as wines of rare vintages. George the Fourth had his Morning Mixture, his Evening Mixture, his King's Plain, King's Martinique and King's Carotte.

places, and they soon became the dazzling credentials of wealth and favor. In England, Charles the Third, upon coming into his inheritance, found the Puritans using snuff sparingly, not for any enjoyment to be derived from it, but chiefly as a medicine. The King and his followers, fresh from exile in France, were not slow to give snuff-taking a fashionable *cachet*.\* But it remained for the Great Plague which swept London in 1665 to give the habit its greatest impetus. The "holy herb" was found to be strongly disinfectant. The use of pipe and snuffbox kept thousands from catching the disease; tobaccoists passed through the epidemic as if they had borne charmed lives.

But something more than a plague was needed to popularize the practice of snufftaking. Its cost kept it pretty exclusively a prerogative of the aristocracy well into Queen Anne's time. Then the price moderated and snuff came within reach of citizens of the middle class who, though they could not all pretend to the elegance of the upper ten, did their best to imitate them in their manners and belongings. If their snuffboxes were not

\*An instance of this is the entry in Pepys' *Diary* for November 3, 1665: "I left my Lord with some Commanders at the table taking tobacco."

worth a king's ransom\* they were, for all that, of delicate workmanship,—made of tortoiseshell and amber, of ivory and rare woods like ebony and sandal and amboyna.

From the south of Germany came boxes of horn, lined with shell and mounted in silver and pewter. The horn lid was often a carved hunting or tavern scene, the figures of persons and animals being left in white relief, the rest of the medallion being stained dark brown. From Italy came boxes in *faience*, embellished with a lavish use of that exquisite vermilion (*minium*) which gave its name to painting in miniature.†

Little by little, the use of snuff sifted down until every plebian nose shared the pleasure of it. The small trader, the farmer, the improvident journalist, the hangers-on of every profession, everyone—whether of small means or of none at all—found some way of indulging himself in snuff.‡ The spread of the habit led, in turn, to a great increase in the demand for snuffboxes of low cost. Only beggars and thieves had to carry their snuff in wisps of paper or loose in their pockets.§ Long before the middle of the eighteenth century, Birmingham's growing snuff-

box manufacturers had lent new significance to the contemptuous label, "Brummagem ware." These boxes were usually made of turned wood or papier mâché, lacquered in black, with a cover design crudely painted or stencilled. Durability, of all things, was the most sought-for

quality in these boxes, for, at best, the constant handling and opening and shutting to which they were subjected quickly wore them out.\*

It was during the latter part of the eighteenth century, when the cry of awakening democracy for liberty, equality and fraternity was deafening the ears of aristocratic governments, that a custom sprang up of embellishing cheap snuffboxes with pictorial subjects illustrating the social, industrial, literary and political life of the times. Although it is difficult to trace the application of this art to its source, there is good reason to believe that it was developed simultaneously with, or in imitation of, the mechanical decoration of pottery, first brought to success at Worcester in 1756.

The makers of cheap snuffboxes apparently borrowed the idea from the potters, or hit upon it independently, and, like them, decorated their wares with portraits of celebrities, adaptations of the works of famous painters like Gainsborough and Hogarth and Watteau, and copies of current caricatures and sporting prints.† The political cartoonists of the time laid themselves out on drawings to be reproduced on the covers of snuffboxes, just as today their work is among the potent influences of partisan journalism. Portraits of Pitt and Charles James Fox were popular in England during the period of the wars with France; so, too, were caricatures of "Bony," while across the channel thousands of boxes recorded on their pictured covers the whole glorious history of France from the fall of the Bastille to the exile of Napoleon.

Early in the Revolutionary period the experiments of the Montgolfier brothers suggested the *tabatière au Ballon*. The Sansculottes and regicides got out snuffboxes commemorating the fall of the Bastille. There was a *tabatière Ça Ira*. The royalists, too, tried to keep up their courage by carrying snuffboxes that were memorials of



Fig. 4 — PAPIER MÂCHÉ BOX  
Probably English, about 1840.

\*During the eighteenth century the luxury of a noble was reckoned by the number and richness of his snuffboxes, and a testimony to his good fortune in the matter of friends. A snuffbox was the most proper gift from one sovereign to another, or from a sovereign to one whom he delighted to honor, and so from princes and ambassadors to one another. In France it was the invariable gift that one sent to the godmother of a child at its christening. It was the companion of all men of fashion in the drawing room and in the street. An exquisite carried four or five in his voluminous pockets, taking them out and playing with them gracefully, and a gentleman was damned or lifted into high place at court by the very manner in which he offered his snuffbox. The etiquette of its proper use was, indeed, one of the most important parts of a beau's education.

†The beaux of Queen Anne's time were wont to carry snuff in the hollowed, perforated ivory heads of their long canes, as well as in boxes. A hardened snuff-taker, I gather from some notes on the subject by contemporary writers, did not sneeze. That was the mark of the neophyte. But the confirmed snufftaker, if he did not sneeze, did worse. Besides the possible jewels set in his box he carried another in the shape of a persistent, muddy drop at the end of his nose. I have a notion that the fine gentlemen of the eighteenth century, with all their fine manners, were a disgusting lot to mix with. Swift speaks of being "a mighty handkerchief monger." Tom Brown, in his *Letters from the Dead to the Living*, describes a friend as "most disagreeably discolored with snuff from top to bottom"; and another writer describes a court dandy whose long cravat, reaching to his waist, was completely discolored with snuff.

‡The average individual filled his snuffbox twice a day, buying an ounce each time, and took away, every night from the tobacconist's, a portion wrapped in tinfoil to keep it at the right degree of moisture. It is not at all unlikely, considering the fact that women as well as men used snuff, that the consumption of tobacco then was as great as it is now.

§The fashion of carrying snuff in the pockets was not confined altogether to the poverty-stricken. Frederick the Great had his coat pockets made with curving seams so that the snuff would not have corners to lodge in. Napoleon and Dr. Johnson, among others, carried snuff in their pockets at times.



Fig. 3 — PAPIER MÂCHÉ BOXES

(a) A French representation of Lafayette. Quite probably produced for the American market about 1825.

(b) The subject has not been identified. The treatment, in full color, suggests German workmanship.

\*Papier mâché work came into prominence in Europe about the middle of the eighteenth century in the form of trays, boxes and other small domestic articles, japanned and ornamented in imitation of oriental manufactures of the same class. Snuffboxes of similar material, decorated with vernis martin, also came into favor.

†During the period of the illustrated snuffboxes it was the fashion also to make them from woods that had historic associations. The wood of Shakespeare's mulberry tree in Stratford; the wood of the Royal George, which turned turtle when her bottom was being cleaned; the wood from the splintered deck of the Victory after Trafalgar,—all were in demand for snuffboxes.



the fallen Bourbons. One of these, the *tabatière a la Pensée*, had the painting of a pansy on the inside of the lid. On holding it up to the light the petals were seen to delineate the features of Louis XVI and Marie Antoinette. Another memorial snuffbox was the *tabatière au Saule Pleureur*, upon which was depicted a weeping willow drooping over the graves of the royal victims of the Reign of Terror.\*

These were duly followed by snuffboxes glorifying the victories of Napoleon. One, a cheap affair, was of papier mâché moulded into the shape of the famous hat of the Little Corporal. The box here illustrated, depicting a scene from the ballet of *Flore et Zéphir*, dating about 1816, is evidently a reproduction of a political cartoon, but whether directed against perfidious Albion, or ridiculing figures prominent in French political life, it is impossible to say. In both countries thousands of boxes were decorated with pictures in *genre*, scenes from domestic life, scenes illustrating street occupations, like that of *Le Gagne Petit* (the Scissors Grinder).

There were also boxes carrying copies of illustrations of popular books:—subjects like the Doctor Syntax designs by Clews, which had been used for decorating a run of Staffordshire pottery. Just as in our own time, the popular taste was closely studied, and the snuffboxes of medium and low price reflect in their decorations the humors and prejudices and vulgarities of the French and English lower classes, the classes which in France had carried the Revolution to a victorious issue, in England had helped largely to bring about the downfall of Napoleon, and were obtaining a wider freedom, working slowly down from precedent to precedent.

About the time of Napoleon's exile, the new art of lithography began to be employed with success in the decoration of pottery, snuffboxes, trays and other small, low-priced objects. The examples here pictured of snuffboxes carried by the average man and woman are all, evidently, decorated by means of transferred prints from engraved or lithographed originals.

\*William Hone, author of the *Everyday Book*, and a political firebrand, used to carry snuffboxes "usually of papier mâché, plain black, for, if I had any figure on the lid, it was suspected to be some hidden device." When the friends of Napoleon, after his banishment to Elba, were plotting his return, they used to fill their boxes with snuff scented with violets, the Emperor's favorite flower. If in doubt of an individual's political opinion, they would offer him a pinch of snuff, at the same time asking significantly, "Do you like this perfume?"

The intrinsic value of these commoner snuffboxes is small. They have no particular artistic excellence. The decorations on them were machine made, precisely as the decorations on our cheap china are machine made. None of them exhibits individual workmanship of a high order; none bears a distinguished hall mark. Apparently the only maker whose name has come down to us as peculiarly identified with the craft is James Sandy, the Perthshire cripple, whose wooden Laurence Kirk boxes, carved by his own hand, enjoyed such a vogue at the beginning of the last century that they were often purchased for gifts to exalted personages.

The antiquarian's interest in these pictured boxes is measured by their comparative rarity and the historical associations of their decorations. Like the lately discovered fossil eggs of the dinosaur, they are tangible evidence of a phase of the earth's history that has passed away forever. The dinosaur no doubt looked upon her eggs as the dandy did upon his snuffbox—something perfectly suited to the divine plan and therefore likely to endure forever. Dinosaurs were forever to be hatched to roam the earth, the snuffbox was to be forever man's chief social ornament, the only possible accompaniment to a flowery compliment or a remark pungent with wit.\* The dinosaur's eggs and the snuffbox have both gone their way, and now repose upon museum shelves to amuse a generation that has swung far away from the fine manners of the eighteenth century, and the simple life of the antediluvian ancestor of the turtle dove.

\*Gibbon, the historian, when he was about to say a good thing, announced it by a complacent tapping on the lid of his snuffbox. This tapping of a pink forefinger on the cover of a gold snuffbox was part of the etiquette inseparable from taking snuff among the high born. "It was a time of talkers, of coffee houses, of snuff and of scandal," writes a chronicler of Queen Anne's time, "when ladies sighed and almost swooned with joy at the smirk of a bepowdered beau, the toss of his wig, the tip of his snuffbox."



Fig. 6 — PAPIER MÂCHÉ SNUFFBOX  
An example of the use of book illustrations applied to the decoration of snuffboxes.



Fig. 5 — SNUFFBOXES

- (a) Probably German, lithographed in full color; early nineteenth century.
- (b) Here is a finer type of box, whose cover shows a fairly well painted eighteenth century miniature under glass, with metal mounts.
- (c) The bridge and building at Geneva retained the names here given until recent times. This is probably a souvenir box such as our grandfathers bought during a grand tour in the '40's. Only a and c are of papier mâché.





BILLHEAD OF EBENEZER CLOUGH (Dated June 23, 1800)

This interesting decoration, from the top of Clough's billhead, was engraved on copper by S. Hill. It depicts the old method of hand blocking. Clough was the maker of the Washington memorial paper. By courtesy of the Bostonian Society.

## The Washington Memorial Paper\*

### "An Elegant Device in Paper-Hangings"

By NANCY MCCLELLAND

LATE in the summer of 1922 came a letter from a friend to tell of a wonderful paper she had seen in Bennington, Vermont, in the home of Mrs. Leonard Outhwaite, who owns the old Governor Tichenor mansion. It was the first time I had heard of the *Washington Memorial Paper*.

My letter said: "The original mourning paper, put on at the time Washington died, is still preserved in several panels in the hall—the United States Government at that time gave each of the Governors of the existing states enough of this beautiful memorial paper for one room, and this hall in Bennington is said to be the only one now in existence containing the historical and interesting design."

This was quite enough to start me off at a gallop on my wall paper hobbyhorse on the search for more definite information. Having learned through experience how a popular legend about wall paper comes into existence and is repeated in good faith by successive generations, I am inclined to ask for more proof than hearsay. Here, however, was something with a basis of fact. The paper undoubtedly was made in honor of our first President and it actually existed in a Governor's house.

\*These notes on an early American wall paper are, perhaps, in the nature of an advance excerpt from Miss McClelland's book, *Historic Wall Papers*, which is to appear from the Lippincott press during the coming fall. A careful and accurate history of wall paper, based not only on first-hand contact with the early records of the subject, but on close familiarity with the materials, designs and technique of the first papers which were produced both in Europe and America, has long been needed. Miss McClelland is unusually well equipped both by preliminary training and by subsequent experience to meet the need in a scholarly and effective manner. Her book, which will discuss the wall papers of France, England and America from their inception to the introduction of machinery, will combine much biographical material with historical and artistic data. ANTIQUES is glad, thus in advance of its publication, to herald the coming of what promises to be so important a treatise.

A dozen questions suggested themselves at once. Who printed the paper? Was it made in this country or abroad? Was it really presented to each Governor? What records of it were kept? Was it to be found elsewhere than in the Tichenor residence?

An inquiry sent to Mrs. Outhwaite brought a charming reply, with a remarkably clear and exact description of the paper. Letters to the Historical Societies of the various states that were members of the Union at the time of Washington's death were not so successful. They revealed no records, no information. Letters to the Library of Congress to ask whether the paper was an official government gift disclosed exactly—nothing!

At last, after two years' persistent search, some few facts have come to light, and some of the questions can be answered. We know now who printed the Washington Memorial Paper, and where and when it was produced. Also, fragments of it have been discovered in six different localities in New England.

The first erroneous impression to be corrected about this paper is the idea that it is gloomy and funereal in effect. On the contrary, it is lovely in colour, dignified and classic in design, and architectural in treatment. The background is a beautiful shade of light French blue on which the design is printed in gray and black. A monument in the shape of a large urn is the central motif, surmounted by an eagle with his head under his wing. Justice and Liberty stand leaning on the monument, Justice, blindfolded; the other figure with her hand to her face as though mourning and weeping. In the front of the monument, at the feet of the two figures, are crossed flags. The whole group is enclosed by a railing and is framed between tall Doric columns wound with laurel

leaves. On the pedestal supporting the urn appears the inscription: "Sacred to Washington."

In its simplicity and directness the Washington paper is quite different from other commemorative papers of the same epoch that were printed abroad—the famous Captain Cook paper, for example, the Battle of Austerlitz, or, a little later, the "Retour des Cendres," to mark the transportation of Napoleon's ashes to their final resting place in France. It resembles rather the typical "mourning pictures" of this country that were embroidered or painted. It is characteristically American.

Assuming that the paper must have been issued sometime during the year that followed the death of Washington, a thorough search was made in the files of old newspapers for 1800. This interesting announcement was finally discovered in the *Independent Chronicle and Daily Advertiser*, Boston, September 22-25, 1800.

**WASHINGTON'S MONUMENT.** Ebenezer Clough, paperstainer . . . has for sale at his paper-staining manufactory near Charles River Bridge, an elegant device in Paper-Hangings suitable . . . for halls, stairways, etc. . . . inscription on the monument, "Sacred to Washington," . . .

N. B. As the above attempt to perpetuate the memory of the Best of Men is the production of an American, both in draft and workmanship, it is hoped that all real Americans will so encourage the manufacture . . . that manufactories . . . may flourish and importations stop.

Ebenezer Clough had opened the *Boston Paper-Staining Manufactory* in 1795. The design for his billhead was engraved by Samuel Hill, a Boston copperplate engraver, and shows a workroom with a spread eagle overhead, carrying the word, *Protection*, in his beak. One of the original billheads is in the possession of the Bostonian Society, Old State House. From it we may obtain not only a clear idea of Ebenezer Clough's attitude on the tariff, but also a definite record of the process by which wall paper was made at that time, for the workroom scene illustrates the mixing of colours, the sizing of paper, and the printing from hand-blocks.

The printing of the Washington Memorial Paper links the name of this Boston paper-stainer with one of the great events in American history. In much the same way, the name of another paper-stainer, Plunkett Fleeson, of Philadelphia, has an association with Washington because

of the public letter written by him on the occasion of the General's retirement from command of the army.

There is nothing, however, to prove that the gift of a room of the Washington Memorial Paper was made to each of the Governors. If such is the case, it is likely that Ebenezer himself had the inspiration and put it into effect. Official presentation would have required official acknowledgment, but investigation of state and government records fails to discover any documents relating to the occasion.

At the time of Washington's death on December 14, 1799, sixteen states had joined the Union. The Governors in office when the Memorial Paper was printed were:

|                        |           |
|------------------------|-----------|
| <i>Pennsylvania</i>    |           |
| Thomas McKean.....     | 1799-1808 |
| <i>Rhode Island</i>    |           |
| Arthur Fenner.....     | 1790-1805 |
| <i>South Carolina</i>  |           |
| Edward Rutledge.....   | 1798-1800 |
| <i>Tennessee</i>       |           |
| John Sevier.....       | 1796-1801 |
| <i>Vermont</i>         |           |
| Isaac Tichenor.....    | 1792-1803 |
| <i>Virginia</i>        |           |
| James Monroe.....      | 1799-1802 |
| <i>Massachusetts</i>   |           |
| Caleb Strong.....      | 1800      |
| <i>New Hampshire</i>   |           |
| John T. Gilman.....    | 1794-1805 |
| <i>New Jersey</i>      |           |
| Richard Howell.....    | 1799-1801 |
| <i>New York</i>        |           |
| John Jay.....          | 1795-1801 |
| <i>North Carolina</i>  |           |
| Benjamin Williams..... | 1799-1801 |
| <i>Connecticut</i>     |           |
| Jonathan Trumbull..... | 1798-1809 |
| <i>Delaware</i>        |           |
| Richard Basset.....    | 1799-1801 |
| <i>Georgia</i>         |           |
| James Jackson.....     | 1798-1801 |
| <i>Kentucky</i>        |           |
| James Garrard.....     | 1796-1804 |
| <i>Maryland</i>        |           |
| Benjamin Ogle.....     | 1798-1801 |

Little now remains of the Washington Memorial Paper. The panels in the hallway of the Tichenor House in Old

Bennington are by far the most important of those still in existence. The entrance of "Sycamore Hall," the home of the Misses Parsons, in Enfield, Connecticut, is papered with the same "elegant device." A fragment is preserved in the King-Hooper house in Marblehead, Massachusetts; a fragment is owned by Mrs. W. P. Ballard of the same town; and other fragments, discovered in a house in Sandisfield, are in the possession of Mrs. Edith Parsons Morgan, of New York City. Not a scrap, unfortunately, exists in any of our museums.



"SACRED TO WASHINGTON"

A panel from the Washington memorial paper produced by Ebenezer Clough in Boston and advertised by him in the fall of the year 1800.



## Milton and Minerva

By MARGARET O. GOLDSMITH

IN the early days of the Revolution, when New Jersey was in the path of the British marching to New York and was frequently exposed to marauding expeditions, a New Brunswick merchant sought to keep his little stock of English china safe by burying it under the stables of Abraham Staats, the tax collector, who lived in Bound Brook. When the war was over and business returned to normal, the merchant found his china unharmed even to the tiniest petal on the flowers of the little figures. Two of the unmatched figures he left, in gratitude, to the Staats family, in whose house they have ever since resided. The two thus united by the fortunes of war are Milton and Minerva. Both are unmarked; but Milton, being of soft paste, is unmistakably Chelsea, while Minerva, of hard porcelain, is, probably, from Bristol. They are both quite valuable but Minerva, because of her elaborate flower bodge and richer enamelling is the more desirable of the two.

The finest portrait statues of Chelsea belong to the period from 1759 to 1769, when Nicholas Sprimont was in charge of the pottery. After Chelsea's amalgamation with the Derby pottery in 1770, the remarkable figure groups were still produced; but a new spirit crept into them. The sprightly charm, the vivacity of coloring, the gay flourishes and lavish gilding of the rococo style gave way before the classic revival that prevailed in architecture, in the furniture designed by the brothers Adam, as well as in pottery.

This Milton was made before scroll bases and gilt were abandoned, probably about 1770. The pillar, or altar, against which he leans, shows nymphs in bas-relief, one amusingly attired in Madame Du Barry costume, quite unlike the formal drapery to be found in classic Wedgwood ware, or in the later Derby figures. The coloring shows Derby influence; the cloak is a soft pink instead of the rich claret color characteristic of much of Sprimont's work after his discovery of the color in 1760. In pose the figure is like other Miltons of the period. The Trapnell Collection of Bristol and Plymouth porcelain in London, includes a

Milton in a figured waistcoat leaning against a Roman pillar but lacking this poet's pretensions to heavenly bliss.\*

Connoisseurs find no words to describe the limpid quality, the milky glaze, of Chelsea soft porcelain, and lay its charm to the fact that the enamels sink in and are fused into the glaze, so that there is no difference in texture perceptible between the colored parts and the plain. But they enthuse quite as fervently over the biscuit plaques of Bristol and the beautifully modelled hard paste figures that were manufactured there under Champion's direction from 1770 till 1781. Of these, Minerva is an example. It is interesting

to discover that Champion's first incentive to make hard china he attributes to a box of "porcelain earth" sent from his brother-in-law in Charleston, North Carolina, in 1765.

Two features would place this Minerva between the dates 1770 and 1775. They are the rococo scroll base and the leafy and flowery hedge from which the goddess beckons. It takes no great imagination to picture the age of elegance and romance, prettiness and sophistication that produced her. In her gay sprigged petticoat, her pink

cloak lined with blue-green, she is like a piece of Sèvres china, like a figure from Watteau's pastoral scenes or Boucher's paintings.† Such was the English potter's conception of female wisdom and power to please, created to grace the lavish and charmingly equipped drawing rooms of nobility. How rude the fate that condemned such a Minerva to the soil of a rebel country and to life in a plain Dutch farmhouse, with only a puritanical Milton for company!‡

\*A figure analogous to this Chelsea Milton occurs in the Schreiber Collection of the Victoria and Albert Museum. It is a statuette of Lord Chatham. See catalogue of the collection, Plate 27.

†The English potters had ample opportunity to model after the Sèvres figures, for George IV, when Prince of Wales, frequently sent to France for specimens.

‡Two Minerva figures, each rather finer than the one here illustrated, occur in the Schreiber Collection. One is attributed to Bow, the other to Chelsea. See the catalogue, Plate 1 and Plate 19. The figure under discussion really appears to owe much to the inspiration of the Bow example.



ENGLISH PORCELAIN STATUETTES (eighteenth century)

Minerva, probably of Bristol manufacture. John Milton, unmistakably a Chelsea product.



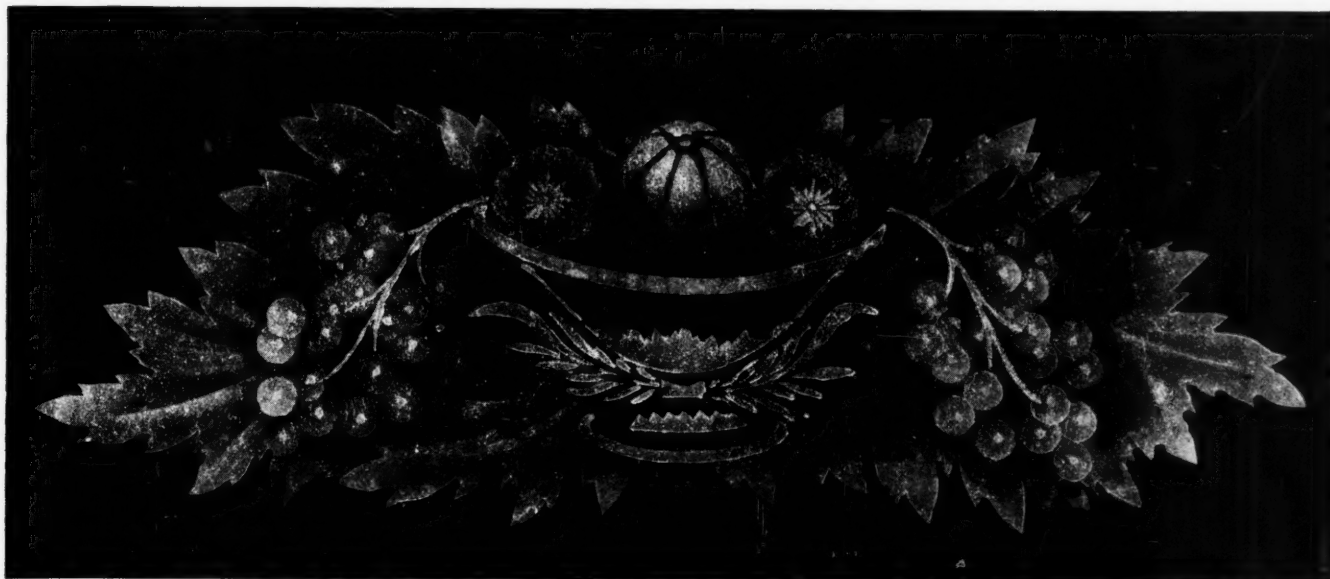


Fig. 1 — EARLY PERIOD STENCIL DESIGN (1817-1820)

From a cradle settee rocker. A very fine design in which the bowl shows close similarity to those of Sheraton models. From a piece formerly owned by the late Helen Bowen.

## Painted Furniture in America

### II. *The Period of Stencilling*

1817-1835

By ESTHER S. FRASER

IT is, alas, no secret that by 1820 our country was entering upon a factory era. The invention of the cotton gin, the spinning jenny, and the application of power to mechanical weaving looms and the like were causing industrial communities to spring up here and

there along power giving rivers. Labor saving and low production costs came to be the watchword in all factories. So, likewise, in the chair and furniture establishments,—if a leg could not be turned on a lathe, another type must be substituted; if ball and spindle slats took a long time



Fig. 2 — STENCIL (1820-1825)

The coarsened form of the bowl and the larger and more summary character of the leaves are indicative of the later time.



Fig. 3 — TYPICAL MID-PERIOD STENCIL (c. 1825)

Tendrils are used freely to fill gaps in the design. The bowl displays increasingly coarsened detail and the leaves show large, easily applied veins in place of delicate indications by means of shading.

to fashion, they must be dispensed with; if decoration could not be speedily executed, it must be abandoned. Wide slats came to take the place of those composed of balls and spindles; turned cresting rails and turned seat fronts—the latter applied to seats with straight instead of curved sides—became the fashion, while gold-leaf work gave way to bronze-powder stencilling. Ground colors became standardized, consisting almost entirely of two grained finishes,—black, with a slightly visible red undercoat, and dark brown, showing a lighter brown beneath.

Just who discovered that stencils could be used for the speedy decoration of furniture we do not know. Stencil work was not unknown to our early craftsmen, for it is an established fact that wall papers were produced by that means from 1760 to 1785. Toward the latter date block printing came into use for wall papers, and decorative stencilling dropped out of sight for several decades. It is curious that stencilling reappears again about 1820 for two different uses, multiple reproduction of silhouettes and

decoration of furniture. This coincidence makes us wonder whether the cut silhouette may not have supplied the inspiration for cut stencil designs for furniture. Previous to 1820 silhouettes were painted, or cut, like black miniatures in profile; but, by 1820, they were being cut out of white paper and mounted over black silk.

Whatever the inspiration of stencilled decorations may have been, the cause of its popularity undoubtedly lay in its great saving in labor costs. While it took a certain amount of time to design and cut a stencil, the decoration could be applied over and over again indefinitely by a careful, though not necessarily skilled, hand. Thus, one well-paid artist was all a factory needed, and the former corps of highly skilled decorators, necessary to execute gold-leaf work, could be dispensed with. Women were generally employed for applying the stencil designs, their sensitive fingers and patience with detail rendering them particularly suited to this painstaking work.

Stencil decorations vary greatly, from delicate sprays



Fig. 4 — HIT-OR-MISS STENCIL (1825-1830)

Made up by combining a number of stock patterns. Observe the multiplicity of rather formless tendrils.

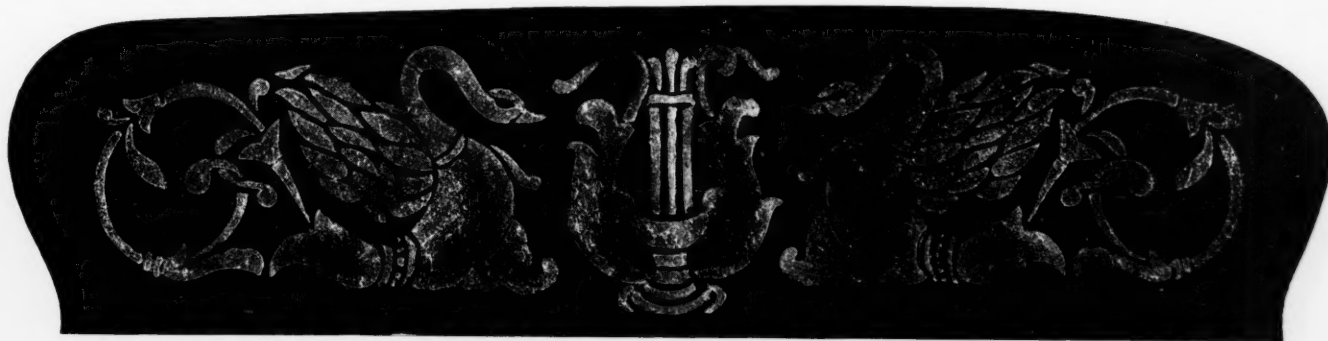


Fig. 5 — LATE TYPE OF STENCIL (1830-1845)

A cut-in-one stencil with wide bridges, and with shading effects reduced to a minimum.

of leaves and flowers, to hit-or-miss designs that are meaningless or degenerate. Personally, I believe the designs follow the styles in furniture, the earliest being as near as possible to Sheraton fancy designs, while the clumsy decorations of graceless leaves and shapeless bowls belong in our late Empire period. Take the design from a cradle rocker, for instance (Fig. 1). The bowl is delicately shaped, and carries the laurel spray motif so typical of Sheraton fancy designs. The grapes are applied *one by one* to their branching stem; the leaves are nicely shaped and well modelled.\* This decoration shows faithfulness to the laws

\*Modelling a leaf consists of applying high lights where veins naturally mould the shape of a leaf. It differs from the labor-saving device of applying the veins as fine, precise lines.

of design, and, therefore, seems to be but one step removed from the Sheraton fancy type.

The next illustration (Fig. 2) shows the effects of coarsening. All fine detail work has disappeared; the bowl is not so well shaped as in the previous example; the leaves are broader, and the grapevine tendril, rather coarsely drawn, is coming into evidence. The modelling of leaves still remains, so we place this design about 1825.

Contemporaneous with this type comes what I term the hit-or-miss method of composing a decoration; that is, selecting at random a number of large fruit and flower motifs from stock patterns, and, with an added leaf or two, applying them one after another until the space to be decorated is filled. After that, if there are several blank



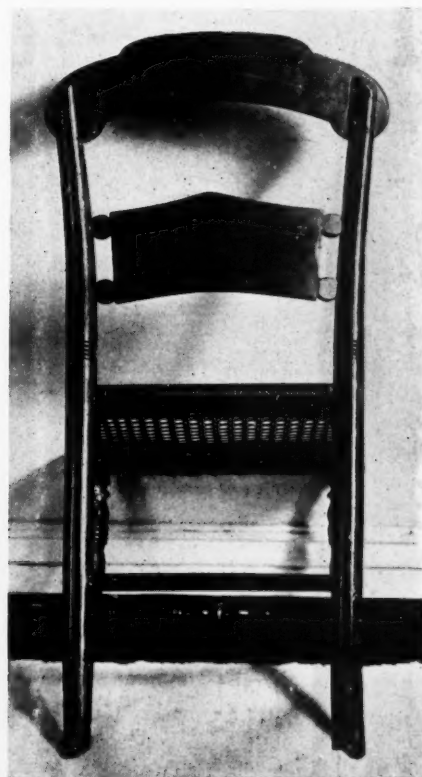
Fig. 6 — STENCILLED CHAIR (c. 1820)

Probably earlier than the chairs produced by Lambert Hitchcock. The elaborateness of the decoration and the stencilled central member of the cresting rail are both suggestive of a period before labor cost became a paramount consideration.



Figs. 7 and 8 — HITCHCOCK CHAIR AND LABEL

It has been suggested that Hitchcock marked his chairs to prevent confusion between his product and that of another manufacturer. Evidence on the point is lacking. The character of the lettering should be carefully observed. The chair itself displays certain marked Victorian characteristics. Owned by the author.





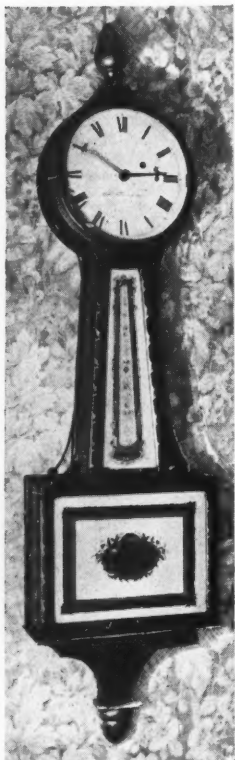


Fig. 9—STENCILLED BANGLO CLOCK (1828-1838)  
By Willard and Son. One of a very small number of so-called lacquered pieces produced by this firm. Owned by Erwin M. Stevens.

The graduations of shading characteristic of earlier stencilling disappears, since no such shading is without separate application of stencils (Fig. 5).

Yet, even at a comparatively late date, we find, occasionally, some expert gold-leaf work combined with stencilling. So far as my experience goes, this occurs only in the most expensive type of chairs which display a shaped or cut-out slat suggestive of the Sheraton fancy style. We may imagine that this combination of gold leaf with stencilling was the best that the factory had to offer, the decoration probably being executed by the artist designer in person. In these examples, the gold-leaf bowls or cornucopias, shaded by delicate lines, like etching, seem to show the direct touch of the artist's hand.

spaces that need to be filled to balance the design, a generous use of the grapevine tendril is the universal corrective (Fig. 3). What mighty things upon a tiny thing depend! Consider the tendril; if it appears once or twice, the design may belong in the neighborhood of 1825; if many times, about 1830 (Fig. 4); if it enlarges its size to unnatural proportions the decoration is getting beyond the 1835 class into that degenerative style which just precedes the Victorian era.

Between 1830 and 1835 we notice another tendency creeping into stencil decorations; namely, that of arranging them in such a manner that the whole decoration may be applied in one, two or three parts, instead of in ten or twenty times that number. This late type is easily distinguished by the well-defined separations between each part of the design; that is by the wide "bridges" left in the paper cut-out.

Among examples of stencilled furniture, we are most familiar with the so-called Hitchcock chair, which is, after all, rather a misnomer, as I am convinced that the type was being manufactured before Hitchcock turned his attention to the production of complete chairs in 1826.\* The chair shown in ANTIQUES for March, 1922,† and that in Figure 6 of this article are both earlier in the character of their form and decoration than the first Hitchcock chairs bearing the maker's trade mark.

Undoubtedly the contemporary fame of that manufacturer and the great number of



Fig. 10—BOSTON ROCKER  
One of the earliest types found. The fine form of the crest shows its relation to the Windsor chair. Owned by Miss Lila Page.



Fig. 11—STENCILLED MIRROR  
(c. 1825)  
The glass painting is restored, but the stencilling is entirely original. Owned by Mrs. Charles Gragg.

chairs which he must have produced,—for he employed a hundred men,—have caused his name to be inseparably associated with this type of chair. Let us not too easily be deceived either when we find that *L. Hitchcock, Hitchcocks-ville, Conn. Warranted*, is stencilled across the back of a chair's seat frame, for it is a known fact that chairs are being manufactured today bearing that supposed brand of authenticity.‡ We must be on our guard and judge by marks of age, such as worn stretchers, original decoration and old graining, rather than by the label (Figs. 7 and 8).

Hitchcock's leg turning was very characteristic; a direct copy of an Adam design. In support of my belief that Hitchcock did not make

\*Mrs. Guion Thompson's article, *Hitchcock of Hitchcocks-ville*, in ANTIQUES, for August, 1923 (Vol. IV, p. 74).

†Vol. I, p. 132.

‡I have this information from an eye witness.

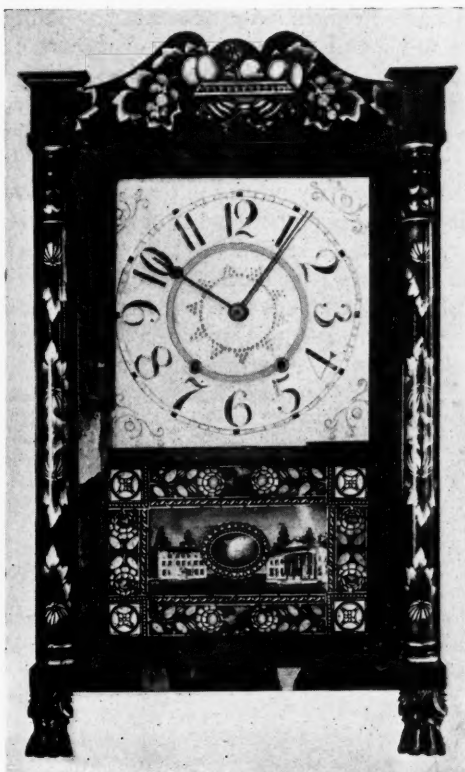


Fig. 12 — STENCILLED CLOCK (c. 1830)

Stencilled decoration was applied to almost every article of furniture, even to clocks. The present examples show the stencilling on the woodwork considerably restored. That on the border of the glass appears to be original.

the first so-called Hitchcock chairs, is the fact that the tops of his chairbacks exhibit a tendency toward later styles of furniture. If they had a turned top rail, the center section was cylindrical, not broad and flattened to receive a better decoration. Or else the top rail shows a form quite prophetic of the Victorian era (cf. Fig. 7). Besides, Hitchcock's decorations are not of the earliest stencil type, but of

(see Cover). The elaborateness of the designs sometimes makes us feel that it would have been easier to paint the decoration freehand than cut such an intricate stencil, but we realize that the manufacturer relied upon quantity production to repay him.

About 1830 a type of mahogany clock became popular which had stencilled black posts on each side and a decorated crest (Fig. 12). Frequently, too, stencilling was used on the borders of the decorated glass panel at the base of the clock. A Simon Willard and Son banjo clock exhibiting a similar use of stencilling on its wooden case is shown in Figure 9. This helps to place a date on the stencil method of decoration, for we know that Willard and Son made banjo clocks between 1828 and 1838.\* Sometimes we find little dressing tables with a stencil decoration; though usually such pieces are painted yellow and adorned with a decadent design in black, brown, or green. We hear of a sleigh bed with its original stencil decoration; and, doubtless, if we keep our eyes open, we shall find blanket chests and other articles ornamented with bronze stencilling.

In my pursuit of old designs on furniture, I have run across two unusual articles—a stencilled table and a stencilled piano. The table, when found, was a very dilapidated looking wreck, with four wobbly legs, a badly damaged pine top, and just the faintest traces of a decoration running around the edge of one drop leaf. As an economic asset it was not worth buying, but being sentimental on the subject of collecting old decorations, I

\*The clock illustrated belongs in the class of what the firm called their "lacquered clocks," of which it is said that not more than eight were produced.

the hit-or-miss or labor-saving style (Figs. 4 and 5).\*

I have heard the theory advanced that the decoration on the stiles or uprights of a chairback constitutes a kind of trade mark, each factory having employed a characteristic design. While this theory seems somewhat overdrawn, I believe there is a certain amount of truth in it. Doubtless, chairs having *identically* the same decoration on the stiles were produced in the same factory, but I cannot believe that *every* chair manufactured by one firm received the same design. It seems only reasonable to suppose that several varying designs occurred among the stock patterns possessed by each factory. It is interesting to observe identical designs turning up in different parts of the country; hence it is to be regretted that a greater number of factories did not use their firm name like Hitchcock.†

We find, too, that many articles besides chairs received stencil decorations. While the stencilled chair occurs most frequently, trays, clocks, tables, beds, and even pianos were likewise honored with bronze stencilling. Trays were adorned with elaborate borders; and on some we find scenes, executed with infinite detail, such as children swinging under thousand-leaved trees, and ships in full sail, with all their crew and passengers on deck‡

\*See also the upper illustration on p. 155 in *ANTIQUES* for April, 1922 (Vol. I, p. 155).

†The firm name of "P. Huber, Philadelphia" is the only other I have run across. Unfortunately Philadelphia directories previous to the year 1840 are not within my reach, so that I cannot tell when this firm was in business. P. Huber is not listed in 1840 or after.

‡The tray illustrated on the cover is owned by Mrs. F. C. Bush.



Fig. 13 — STENCILLED TABLE (c. 1825)

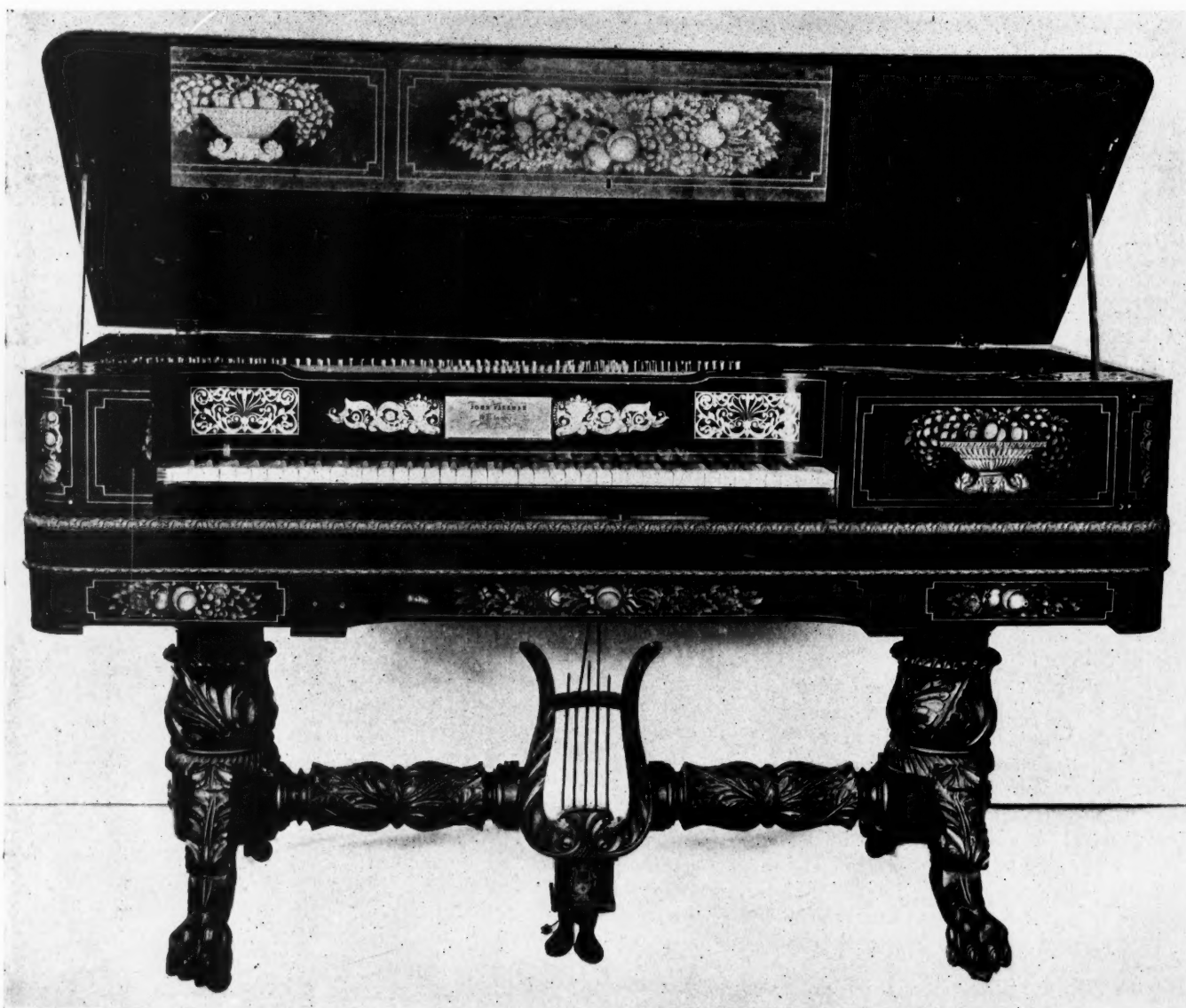
A simple sewing table, unusual for its running border design in dull gold stencilling. Owned by the author.



negotiated the purchase. A generous application of glue and clamps, combined with a complete refinishing, made the table look fairly respectable, and I am enriched by the acquisition of the only running border design that I have seen in stencilling (*Fig. 13*).

The stencilled piano was a work of art, fashioned of beautifully carved mahogany, and decorated in gold leaf and bronze stencilling (*Fig. 14*). A fine example in the Metropolitan Museum bears the maker's label *John Tallman, New York*; and a diligent search of old New York directories reveals the fact that up to 1825 John Tallman was listed as a cabinetmaker at 77 Chapel Street. In 1825 he is listed as a pianoforte maker and his establishment is still listed in the 1839 edition. In 1840 all I can find is the firm of *Tallman and Randel, Agent, 7 Barclay St.* Perhaps this means that in 1840 Tallman gave up manufacturing and went into partnership as agent for some other concern.

Perhaps it means that he continued manufacturing under the co-partnership name, and that his agency or showroom was at 7 Barclay St. At any rate, the directories indicate that a piano bearing the name *John Tallman* must have been made before 1840. Until proof to the contrary comes to light, I shall hazard the guess that this piano was made about 1830. It exhibits the very best of our Empire period in the strong virile carving of its supports, the characteristic lyre, and the most perfect stencilling I have ever run across. Students of this decorative method would do well to study the beautifully modelled leaves, rounded plums, and composite flowers with which this piano is decorated. Directly over the keyboard, the decoration is not stencilling but gold leaf, and the bowls holding the stencilled fruit are also made of gold leaf. This piano is indicative of the best, from the standpoint of applied decoration, which this period of our furniture has to offer.



*Fig. 14 — STENCILLED PIANO (c. 1830)*

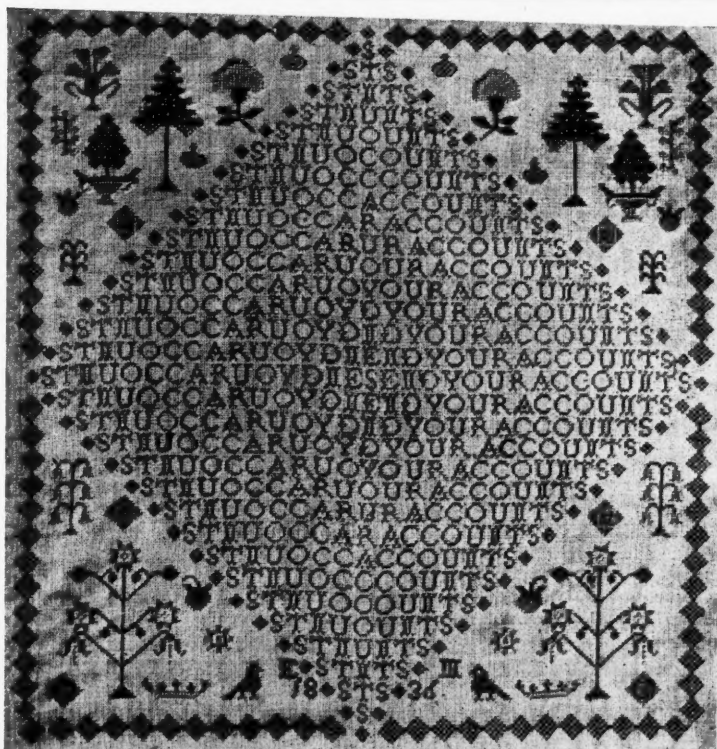
An example of how the art of fine stencilling, often with the aid of gold leaf applications, survived on fine furniture after it had degenerated in its application to more commercial articles. The groups of fruits, leafage and flowers are stencilled. The design directly over the keyboard, as well as the bowls containing fruit, are in gold leaf shaded with etched or painted lines. This gold leaf was probably applied over a sizing which had been worked through a stencil pattern. *By permission of the Metropolitan Museum of Art, New York City.*



Right  
A SAMPLER ANAGRAM  
(1836)

The simple statement "Send Your Accounts" is here made into an intricate anagram, which may be read an infinite number of times. Begin with the central "S" in the exact middle of the sampler, and you will find that you can read the legend both up and down, and to the right and the left. The line which runs to the left, however, has to be read backward. At the bottom the date when the intricate stitchery was made, 1836, may be read.

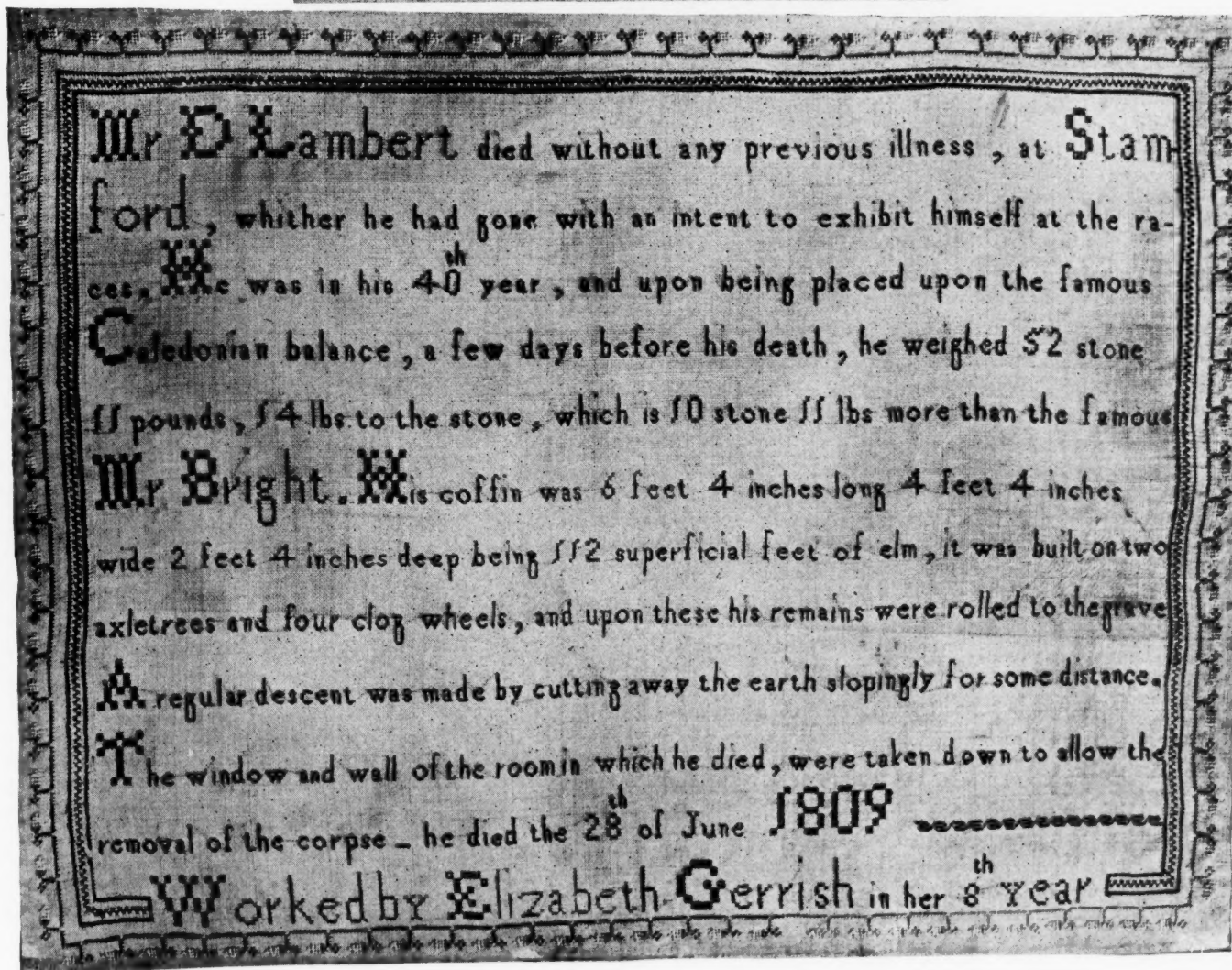
Both of the samplers pictured herewith are from the collection of Mrs. Lathrop



Below  
A SAMPLER MEMORIAL  
of 1809

This curious memorial to "Mr. D. Lambert," who was the famous "Fat Man" of England, certainly seems an odd subject for a little girl to have embroidered, but we read at the bottom that it was finished by "Elizabeth Gerrish, in her 8th year" so we cannot doubt it. As for the gentleman memorialized, allowing fourteen pounds to the stone, he must have tipped—or overturned—the scales at 739 pounds—truly a prodigious fellow!

Colgate Harper, and are reproduced by courtesy of Elizabeth H. Russell.



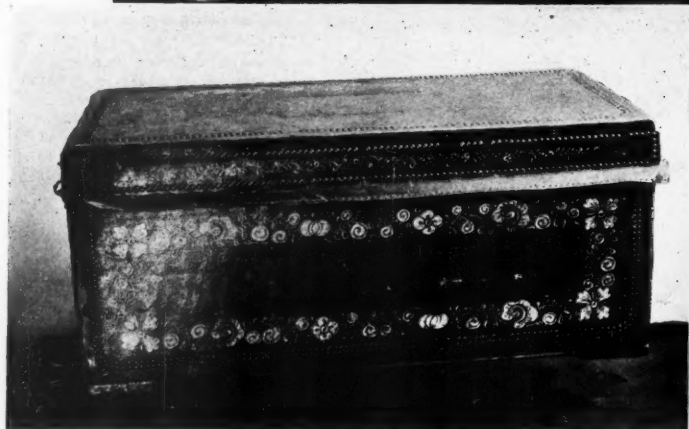
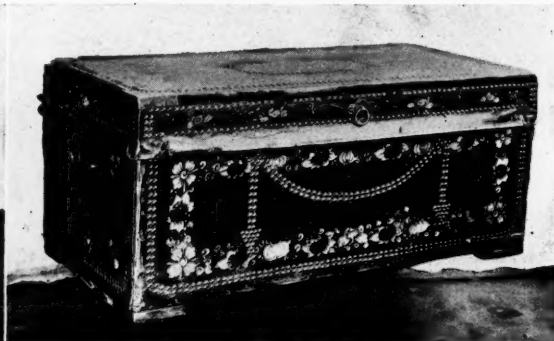


Fig. 1 — CHINESE CHEST (upper left)

Covered with yellow pigskin. Brass studded and decorated in polychrome. Made of soft camphor wood, unlined.

Fig. 2 — CHINESE CHEST (lower left)

Covered in black leather, studded with brass nails and decorated with polychrome.

Fig. 3 — CHINESE CHEST (upper right)

Vermilion-red with characteristic illuminations. All of these chests possess much decorative quality.

Fig. 4 — CHINESE CHEST (lower right)

Covered in red leather, and decorated with colored ornament and brass nails.

## From a California Collection

*Illustrations by courtesy of Frank McCoy*

THE resident of California has not quite the same background for his collecting as that which is offered to his brothers who dwell in the sacred atmosphere of the thirteen original Colonies, or at least within range of its rarefied breath. Quite as likely as not, the Californian may claim direct lineage from the *Mayflower* adventurers. But, in the course of family migrations westward, most of his ancestral possessions will have been left along the way. If he cherishes some few relics of his forebears, they are quite likely to represent comparatively late acquisitions which were shipped from the east around the Horn, when the tumultuous days of the gold rush had given way to orderly modes of living in mansard-roofed mansions; which—east and west alike—stood for elegant affluence during the mid-century and for two decades thereafter.

There are New England antiques in California today—plenty of them. And there are antiques from the Orient, from England, France, Italy and Spain. But they are not indigenous: they have been imported to meet the catholic taste of the cultivated present. Yet, for him of investigative patience, keen eye and acquisitive disposition, there are many early relics in California well worth the seeking: flotsam and jetsam of the human tide that rolled in upon the Pacific Coast almost from the days of the old Spanish

explorers; and from the later period when the missions were established, and when Spanish families settled upon wide domains. Still later there were considerable Russian colonies in California, during the years when Alaska was yet a Muscovite province. And, when the day of gold mining dawned, it brought a rush of population from all nations of the world; some as prospectors, some as laborers attracted from Mexico and South America by the lure of high wages. As for the Indian, he was there before any of the others.

It has been the fortune of Frank McCoy, of Santa Maria, California, to bring together a collection of examples which, while neither large nor extraordinarily impressive, is at least indicative of the possibilities which lie in exploring the early California field.

Much of what he has gathered is of Indian origin, stone and clay implements and the like, which are apart from immediate consideration. In addition are several items of more picturesque—if less scientific—interest. Notable among these are a number of examples of what is widely—but erroneously—known as the Spanish chest. These chests, constructed of wood, covered with leather and then gaily decorated with brass nails and with bright-colored floral bands, were doubtless used by early Spanish





Fig. 5—COPPER UTENSILS

Pot and kettle. Evidently of European origin. Perhaps mementos of some Russian colony of early California days.

settlers. Yet their design is essentially Chinese. That all of them were made in China or by Chinese workmen in the Pacific islands is attested by an old-time resident of California, Katherine M. Bell. In a letter addressed to Mr. McCoy she says:

Your chests and all others of their kind were imported from *China*—coming direct to California through the Sandwich Islands (Hawaii). The trading post there was Oahee. American ships were the chief traders.

We called the chests "Baules"—and (singular) "Baul"—meaning trunk. They came in *nests*, from quite a large size to diminutive affairs. Most of them were decorated, as are yours—but others were simply brass tacked. The chief colors were red and green. We had them of all colors and sizes.

My impression is they were imported not earlier than the eighteen thirties—perhaps later.

We had two other kinds of chests,—a large one of heavy camphor wood,

plain finished (no tacks), used for household linen and woolen garments—the other an almost square, low box covered with dark red leather, but no tacks or ornamentation, for laces, fans, sunshades, etc. It was called a "Petaca." I have an idea that such pieces were something of a luxury in those days. I have not seen one for ages.

The heavy camphor chests were expensive. We had two—first and second size. I know that the camphor chests owned by one of my friends and by my family antedated the decorated chests.

Four of Mr. McCoy's "Baules" are here illustrated (Figs. 1-4).

Certainly European, and quite possibly remains of the old Russian settlements in California, are a copper kettle and a copper pot, both vigorously hand wrought, and both notable for their lidded snouts (Fig. 5). Another time-worn copper kettle is quite obviously French.

Three other copper vessels (Fig. 6) are souvenirs of some of the laboring folk who came to California in 1849 to work in the gold mines. They are Peruvian, and, it would seem, of very considerable antiquity. If they were once prized family heirlooms, that fact would account for their being carried a long distance in the migration of a family, even of very humble half-breed laborers.

A somewhat heterogeneous exhibit perhaps this is. Yet to the collector who seeks for things evidential of the ways of life in the far west before the orderly days of the present no consistency of procedure is permitted. He must be satisfied with fragments; he must be content with diversity. Indeed in this very diversity lies fascination: for it is the appropriate outcome of adventurously shifting times. It marks an era of conquest and upheaval, of high tides of hope and greed that, during long years, swept motley multitudes from all the world into a common harbor. In the recession, strange but interesting wreckage has been left behind.



Fig. 6—SOUTH AMERICAN COPPER WARE

Brought to California in the gold days by Peruvian laborers; but probably of considerable antiquity. Crude, yet vigorously fashioned, and exhibiting an excellent sense of proportion.



## Antiques Abroad

### *Advice to the Minor Collector*

By ARTHUR HAYDEN

**LONDON:** It has been one of the most adventurous years for curio hunters. Possibly a greater number of visitors from overseas to the great Empire Exhibition at Wembley, together with more than the usual quantum of strangers from the Continent of Europe, has had most to do with the situation. Of London, that hard bullet-headed Prussian general Von Moltke said to his host, years before the war when he was being entertained there, "Gott! Vat a grandt city to loot!"

But there are other more peaceful armies than the old brigand had in mind who have come and have looted London. The treasures pour in from old families and from the provinces, but the supply is not inexhaustible, although it seems so. The fashionable auction rooms carry on as they will carry on for another century, because collectors keep dispersing their collections, and new finds in old houses are frequently coming forward, and old collections, never before tapped, are beginning to weed out much of their hitherto unknown wealth.

*The triumph of the small collector.* The minor collector must be unusually alert if he wishes to procure a bargain. There are hundreds of people competing with him for treasure-trove at five dollars or at ten dollars. If he risks a thousand dollars or ten thousand dollars then he is in a world apart. He has an expert adviser much in the same manner as a man hires a veterinary surgeon to assist him to buy a horse. But the small collector goes on his own intuition and stands on his own knowledge. In consequence all the smaller shops in London and its environs have practically been stripped of everything of artistic value. The collecting public is awake. And the lesser dealers in London are beginning to find it difficult to cope with the immense demand. Hence there promises to be a rise in the price of old English antiques. But up to now, as far as my experience goes, the honors have been with American and other visitors, who have gone off with really fine things. Dealers have bemoaned their sad lot to

me after having parted with china and furniture and engravings, to find that had they held on a little longer they would have doubled and trebled in value. The early comers have had a rich harvest this year, and thousands of irreplaceable antiques have crossed the Atlantic. Some of them are small, all of them are interesting, and many of them are unique and of great value.

*Second thoughts are not the best.* I give an instance refuting

the old adage that "second thoughts are best" which indicates, though it does not prove, that second thoughts are not always best in collecting. It is the unexpected that always happens in the search for antiques. The brain must always be alert; indeed one is right to be suspicious. But suspicion often ends in one's undoing. Recently in a fourth or fifth or sixth rate shop,—it is too much to designate it as a shop; it was a shed with a collection of tattered rags of garments, of sham brass from Holland and one or two spurious Waterford glass bottles,—I espied two lovely Nantgarw dishes, unmarked. The price asked was too absurd. But not prepared to risk a sovereign for some shady new trick in fabrication, I hesitated. I noted carefully certain very minute details for purposes of comparison with two genuine pieces I knew of. Upon later examination of these specimens I found it impossible to believe that

the two in the rubbish shop were forgeries. I hurried back. The owner of the shed, without taking his pipe out of his mouth, leered at me and said patronizingly, "Oh! them plates! Mr. So-and-So's man" (naming an eminent dealer) "took 'em off an hour ago!"

I had made the blunder of trying to be too clever and exact; had mixed up my conclusions as to the wretched man and his fabrications with the dishes of which he happened to be the temporary custodian. It was a fallacy in reasoning.

*The Admiral of New England.* I give herewith the "Portraiture of Captain John Smith, Admirall of New Eng-



THE ADMIRAL OF NEW ENGLAND  
Captain John Smith, the husband of Pocahontas

land" at the age of thirty-seven in the year 1616. The four little pictures at the corners, from the terrestrial globe set on its brass stand with early Jacobean turned pilasters, such as Lord Bacon may have used, to the soldier caracoling on a horse, and firing a pistol, indicate the scenes in the lives of the pioneers of America. It will

be remembered that in a former number of *ANTIQUES*\* I showed a portrait of the Indian princess Pocahontas in 1616 then aged twenty-one, the daughter "to the Mighty Prince Powhatan Emperour Attanoughkoumouck."

\*See *ANTIQUES* for March, 1923 (Vol. III, p. 132).

## Current Books

*Any book reviewed or mentioned in ANTIQUES may be purchased through this magazine. Address the Book Department*

**AMERICAN GRAPHIC ART.** By F. Weitenkamp, New York: The Macmillan Company. 328 pages, 52 illustrations. Price, \$4.00.

**W**HETHER one be interested in engravings by Paul Revere, caricatures of the war of 1812, the Currier and Ives prints of scenes and happenings prior to and directly after the Civil War, the etchings of Whistler or the lithographs of Arthur B. Davies, the print lover and the antiquarian will find both concise and ready information of all these scattered facts in Dr. Frank Weitenkamp's new edition of *American Graphic Art*. The author has been Curator of Prints at the New York Public Library for many years and is not only one of the most competent and best-known critics in the country, but, what is so seldom true of the profound scholar, his articles and books are readable by the man in the street who doesn't, but wants to, "know about prints."

We have an artistic tradition in this country, dating back to our Colonial times, of which we may well be proud, and the public is just beginning to wake up to this fact. Americana of all types and varieties are being collected by the ardent amateur, and early American prints form no exception to the rule. One can easily and authoritatively "know about" not only our print heritage but the work of our contemporaries by referring to this admirable new edition of Dr. Weitenkamp's life work. To quote the author's introduction, "The first issue of this book (1912) was a quite detailed record. It included a number of facts and names which might conceivably, sometime, help some very special investigator,—who may, for the matter of that, still find and consult the book in our public libraries. Others would not find these facts of especial use in forming a picture of the development of the arts in this country,—if, indeed, they would not find them a sort of undergrowth to make the woods of information less easy to traverse. They were therefore dropped, without much regret, in the preparation of this edition, which, it is hoped, has gained in compactness and clearness, and which, moreover, brings the story down to the present day."—T. S.

**PIQUÉ**, a beautiful minor art. By Herbert C. Dent. London: The Connoisseur. 25 pages, 36 illustrative plates. Price, \$7.50.

**PIQUÉ** may be defined as decorative inlay in gold or silver on ivory, tortoiseshell or mother-of-pearl. There seems no good reason why the term might not be extended to include similar inlay on materials less exquisite and valuable.

As might be expected from an enumeration of the materials used, the art was largely confined to the decoration of small objects such as snuffboxes, fans, bonbonnières, trays, bodkins, needlecases and other dainty articles of frippery.

Investigation would probably prove that the art had its origins in the Orient; but its early development in Europe is credited to seventeenth-century France, which, in due course, found imitators in other continental countries, as well as in England. Mr. Dent confines himself to the discussion of examples produced by French and English artists.

Though brief, his treatise is painstakingly thorough and illuminating, for he traces the development of the style of piqué ornament from the beginning through the changes wrought by the fashions of the eighteenth century and by the Victorian era of the nineteenth. A wealth of illustrations supplement the text.

Articles adorned in piqué belong essentially in the category of things which the collector gifted with shrewd vision may pick up almost anywhere. For they are essentially personal in their associations, and, being thus likely to escape wholesale disposals of household effects, are prone to make their way shopward by obscure and devious routes.

Apparently they have, for the most part, escaped the attention of museum authorities and of collectors in general. The fact but adds to their potential interest. Collectors, therefore, who are seeking for new fields to conquer are advised to peruse Mr. Dent's attractive monograph on *Piqué*. The book is fully illustrated, and is, in format, similar to the other treatises which issued by the same publisher, delight the heart of the collector.

## Questions and Answers

Questions for answer in this column should be written clearly on one side of the paper only, and should be addressed to the Queries Editor.

All descriptions of objects needing classification or attribution should include exact details of size, color, material, and derivation, and should, if possible, be accompanied by photographs. All proper names quoted should be printed in capital letters to facilitate identification.

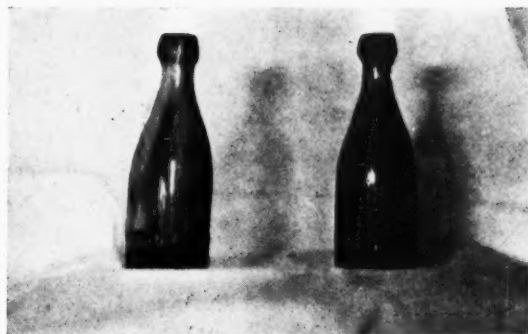
Answers by mail cannot be undertaken, but photographs and other illustrative material needed for identification will be returned when stamps are supplied.

Attempts at valuation *ANTIQUES* considers outside its province.

143. M. H. D., *New Jersey*, asks concerning the date of a Bunker Hill plate in green, ten inches across, with Wm. Adams & Company on the back.

A letter from William Adams & Sons, of Tunstall, England, informs the Editor that the Bunker Hill Monument plate was produced by their firm as late as 1900.

144. C. S. B., *Virginia*, writes to ask the maker of two bottles, photograph herewith, of blue glass, 7½ inches high, and 1½ inches



diameter at bottom. Both the bottles have two lines of lettering as follows: FRANCIS DUSCH THIS BOTTLE IS NEVER





AMERICAN SHERATON SIDEBOARD  
Bow centre in rich curly maple, a unique specimen. Original condition. Height, 5 feet. Length, 6 feet.

Choice examples of Early American Furniture,  
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SOLD. M. McCORMACK THIS BOTTLE IS NEVER SOLD.  
These bottles were sent home during the Civil War.

Can anyone tell what the purpose of these bottles was?

145. H. S. B., *Illinois*, and F. K. P., *Iowa*, write for information concern-  
ing the Atkins Clock Company, of Bristol, Connecticut.

According to Moore's *Old Clock Book* there were several men  
by the name of Atkins who lived in Bristol. Among these were  
Eldridge G. Atkins, 1830; Ireneus Atkins, 1830; Rollins Atkins,  
1826; and Atkins and Son, 1870. The Atkins Clock Company was  
probably a firm made up of some of these men. Can any reader  
supply more exact details?

146. E. J. M., *Ohio*, wishes the history of Hitchcock chairs, the date of  
the first known, the material of which they were made, decora-  
tion, and why they are called Hitchcock.

Hitchcock chairs are so-called after the man who made a great  
many of them, Lambert Hitchcock, of Hitchcocks-ville (now  
Riverton), Connecticut. In 1826 Hitchcock began manufacturing  
chairs, employing over a hundred hands. He continued in the  
manufacture until 1829, when Arba Alford joined with him, the  
business continuing under the name of Hitchcock, Alford & Com-  
pany. In 1843 Hitchcock severed connections with the firm, and  
the business passed into the hands of Arba Alford and Josiah  
Sage who continued to manufacture chairs until about 1853. The  
chairs were generally made of birch or maple, and were stencilled  
in gold or bronze. Several other men made chairs which are similar  
to those made by Hitchcock, notably Camp of Robertville, Con-  
necticut, and Holmes and Roberts of Colebrook, Connecticut.  
For further information concerning Hitchcock chairs E. J. M. is  
referred to the article in *ANTIQUES* for August, 1923 (Vol. IV,  
p. 74).

147. E. S. M., *New York*, wrote some time since for information concern-  
ing the probable date of a small dressing-table marked "Diehl à  
Paris, 19 rue Michel le comte."

The Queries Editor has been waiting before printing this ques-  
tion for a French reference book, *Les Ebenistes du XVIII<sup>e</sup> Siècle*,  
which lists the cabinetmakers in France from 1700 to 1800. Now  
that it finally has come to hand Diehl is not listed. Can anyone  
help here?

148. L. D. B., *Vermont*, writes to inquire the date of an old candlestand of  
iron, six feet tall, with an iron cross-bar holding two brass candle  
holders.

Notting in *Furniture of the Pilgrim Century* lists candlestands  
of this type as belonging to the mid-eighteenth century, or earlier;  
but many are probably of later date.

149. L. P., *Massachusetts*, sends sketch of china figure, reproduced here-

with, and asks for information  
on it. The side shown is made  
up of various colors, blue,  
green, red, etc., but the reverse  
side is one shade of glossy Rock-  
ingham brown. The figure is six  
and one-half inches high, base  
is three inches in depth, but  
the figure itself is only an inch  
thick. In other words, it is more  
or less like the tin or iron fig-  
ures of the drivers of mechan-  
ical toys.

Mr. G. L. Pitcairn, to whom  
the Editor referred this ques-  
tion, says that "presumably  
the Rockingham glaze on the  
reverse side would indicate En-  
glish manufacture—there are  
no modern figures that I know  
of that possess a sufficient  
number of the characteristics  
of your subject to ascribe it to present-day manufacture, it  
would seem to be well placed as prior to 1890, which would fit  
in with the presumption that the gentleman portrayed is a  
Forty-niner." Does any reader know the maker of this?

150. W. C. M., *Michigan*, asks for information concerning a banjo clock  
with the name "H. Tiff" on the dial; the works are similar to  
those illustrated in the February, 1922 (Vol. I, p. 71) issue of  
*ANTIQUES*.

Who can help here?





151. A. L., *New York*, sends sketch of an old lamp, with metal shade, and asks whether it should have glass or metal prisms.

The Editor is inclined to believe that, in as much as the holes in the metal shade are pierced for prisms, glass prisms should be used. If the prisms were originally of metal it seems probable that they would still be on the shade.

152. R. V., *New York*, sends photograph of a desk, with query as to its approximate age.

The Editor should judge that the desk is a good example of the late Empire style, made probably in 1830 or thereabouts.

153. H. L. W., *Virginia*, wishes to know

(a) What is a "grandmother" clock?

(b) Which was the oldest clockmaker, Eli or Samuel Terry?

(a) A "grandmother" clock is a small clock built like the tall clocks known as "grandfather" clocks. "Grandmother" clocks are usually not much more than three feet high.

(b) Eli was the older of the two Terry brothers. He made clocks from 1793 to 1818, while Samuel made them from 1820-1835. Both the Terry brothers worked in Bristol, Connecticut.

## Answers

Readers of this column may often know some facts about the questions asked which are unavailable to the Editor. In such cases it is hoped that they will share their information with those less fortunate by writing full particulars to the *Queries Editor*.

114. G. E. C., Jr. (March, 1924, *ANTIQUES*, Vol. V, p. 141).

Miss S. M. Snow, and Mr. E. L. Burchell, both of Providence, R.I. write to say that the military button with the letters P. M. C. A. and the date 1801 is from the uniform worn by members of the Providence Marine Corps Artillery, which was organized in Providence in October, 1801, and which is still in existence. D. Evans and Co. are button manufacturers at 21 East Street, North Attleboro, Massachusetts.

125. M. E. M. (May, 1924, *ANTIQUES*, Vol. V, p. 252).

R. P. Hommel of Kiangsi, China, writes that the name of Valentine Uhrledig, clockmaker, is listed in a paper which he compiled sometime since as having paid taxes at Reading, Pennsylvania, from 1767 to 1780.

134. F. B. (June, 1924, *ANTIQUES*, Vol. V, p. 321).

Mrs. E. H. Pease, of Proctorsville, Vermont, writes that she has the duplicate of the Punch bottle, which she bought in Vermont.

136. E. R. S. (June, 1924, *ANTIQUES*, Vol. V, p. 321).

George G. Thomas, Baltimore, Maryland, sends a description of his engraving *The Spirit of '76* which proves it to be taken from the painting by T. H. Matteson, and not from the better-known one by Archibald Willard which hangs in the town hall at Marblehead, Massachusetts. It is now evident that, when the engraving by H. S. Sadd was made, it was published in Philadelphia by Wm. Smith, and in New York by John Neal. The Editor is indebted to the various correspondents who have thus solved what seemed a puzzling problem.

137. M. M. M. (June, 1924, *ANTIQUES*, Vol. V, p. 321).

Chas. O. Updyke of Washington, Ohio, writes that at the "Big Bottom Massacre" where sixteen men and two women were killed by the Indians in 1791 only two men escaped, one of whom was named Brokaw, who was an ironworker and cabinetmaker. Mr. Updyke thinks that this may be the unidentified clockmaker.

139. H. L. A. (July, 1924, *ANTIQUES*, Vol. VI, p. 40).

Mr. John Spargo of Bennington, Vermont, writes as follows concerning the pair of cupped hands:

Such little dishes have been made in many lands in a variety of materials. They were known to me in my boyhood as "card trays," though commonly possessed by simple folk who had no use for social cards and used them as pin trays. I knew them in china, in glass, and in plaster as well as in iron and brass. In the foundry where I worked as a boy one of the moulders used to make these of brass for friends. I remember that for a pattern he had one of white opaque glass. Later I saw the same thing in Germany and in Holland in pottery.

You note that but for the English trade-mark this specimen would pass as "Sandwich." It may not be out of place to say that at one time and another I have had several of these trays which were undoubtedly "Sandwich." Not only was the usual English trade-mark absent, but in at least two cases there were circumstances that pointed clearly enough to Sandwich origin. One was sent me from Taunton, Massachusetts, as a

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TO the collector of early silver, I am able to offer examples of the choicest work of Coney, Edwards, Hurd, Simpkins, Brigden, Morse, Homes, Dixwell.

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Specimens will shortly be available representative of Revere, Hanners, Russell and others. To these will be added notable old English silver by famous smiths.

Please consult my illustrated advertisement in *ANTIQUES* for July, and let me know your requirement.



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## Genuine Antiques

Several rooms filled with fine examples of American Furniture; Hooked Rugs; Quilts; Prints; Pewter; Glass; China; Silver. Especially interesting this month is an Adam Sofa, length 7 ft. 1 inch, height 31 inches. (Photo on request.)

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*Early  
American Antiques*

~

RARE  
SHERATON THREE-PART  
DINING TABLE

*"A Good Antique Is A Good Investment!"*

piece of pottery though it was clearly glass. I have seen these trays in the opaque white, in blue, in black and in the familiar rather milky white. I have no doubt, therefore, that this familiar pattern was used at Sandwich.

You will be interested, also, to know that it was copied by various American potteries. In a white glazed ware it was produced here (Bennington); while not made for the general trade probably, it seems to have been used more or less for individual presentation pieces made by workmen for their friends. These pieces bear no marks, so far as I have discovered.

I know positively that the same thing was made in a similar white glazed ware at Elizabeth, New Jersey, in the pottery of Bierbower & Co., in the eighteen seventies. It was made by William Leake, one of the owners of the concern, who had worked at Bennington. As he took the mould from Bennington (as his son clearly remembers) it is probable that he was the one who made the Bennington examples, though this his son is not able to recall. It would appear likely that as these trays were not made commercially, but as individual gifts, the mould would be owned by the potter who made them. I have heard of a number of other American potteries where such trays were made, but those that I have examined show slight variations.

If any of your readers possess examples in any form of "china" or earthenware I should esteem the privilege of examination.

## Auction Notes

THE season of important auctions opens appropriately in the new galleries of Samuel T. Freeman and Company in Philadelphia when the important collection of the late Ellen Duane Davis will be placed on sale during the afternoon of September 22 and 23.

The new Freeman galleries at 1808-1810 Chestnut Street, Philadelphia, are housed in a dignified Georgian edifice, built and equipped especially for the firm which is to occupy it. It is a far cry from the old London coffee house where, close to a century and a quarter ago, Tristram B. Freeman, founder of the present company, conducted his early sales. We may lament the passing of the ancient establishment and the growing scarcity of the picturesque items which, no doubt, overflowed upon its sidewalks on salesdays. But since lamentation is of no avail, Messrs. Freeman and the Philadelphia community are to be congratulated upon access to a building at once so distinguished in its outward aspect and so adequate in its internal arrangements. It seems a very fitting monument to a hundred years of honest and intelligent striving.

\* \* \*

While for the time deferring specific announcement of dates, the Clarke Galleries of New York report a well-filled calendar for the fall and winter months, and invite consideration of some few open dates for the spring.

\* \* \*

There has been a good deal of interest among dealers and collectors in Stephen Van Rensselaer's summer abandonment of New York City for the calmer environment of Peterborough, New Hampshire. The purchase, in the latter village, of the old Wilson Tavern, once a posting house, gives Mr. Van Rensselaer opportunity to display his collections to excellent advantage. A somewhat similar move has been undertaken by Katharine Willis, who has taken over an old tavern at Port Chester, N. Y. She seems rather pleased to announce that there is no record that George Washington ever slept in the place.

Another New York dealer who is making a change is Fred J. Peters of Flushing, Long Island. The quaint old English house that is to be his new building will undoubtedly prove attractive, both inside and out, to collectors.

\* \* \*

Another special departure in the antique field is that of Edward Crowninshield, who announces the opening of a shop in Stockbridge, Massachusetts. For years Mr. Crowninshield has been a heavy purchaser of antiques in Europe, largely on behalf of architects and decorators. His present decision to share with the general public the results of his long experience will find appreciative welcome.



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Should keep in touch with our shop. If you cannot visit it in person, why not send us your want list? If our large stock does not contain the particular bottle or flask you want, we will endeavor to get it for you. We can also aid you in adding to your collection many a rare and beautiful example of Early American Glass—Stiegel, South Jersey and authenticated New York State and New England Examples.

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Just out of Hoosick, New York, on the state road to Historic Old Bennington, is well worth a visit. We show many fine examples of Early American Furniture, Rare Prints, Pewter, Old Iron, Sconces, Bennington Pottery (the real Bennington), Rare Cup-plates and Sandwich Salts.

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Will soon re-open with a finer stock than ever*

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### *Desks*

In curly maple, walnut, plain maple and mahogany

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Hepplewhite eight-leg, goose-neck Phyfe style and claw foot Empire

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With original paintings, dancing girls, ships and landscapes

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Two hundred assorted lanterns to choose from at all prices

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*Masterpieces of Combined Art  
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ONE of Stowell's Hall Clocks is a great addition to the beauty of the furnishings of a home. Our high-grade modern hall clocks will last to become family heirlooms. These stately chiming clocks with wonderful dials have all other unique features of the antiques with modern exactness and dependability.

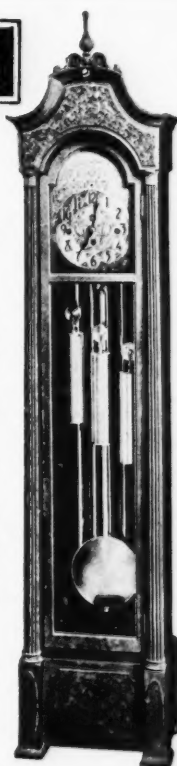
*Clock illustrated*—Solid mahogany, hand-rubbed case, is 89" high, 15" deep, and 24" wide, fitted with first quality, 3-train "Herschede" movement, chiming each quarter hour on five tuneful tubular bells, the famous Westminster chime, and striking the hours; hand engraved silver dial.

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2 GATE-LEG TABLES

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*Kitchen Dresser and Hooked Rugs*

## Worth Noting

I HAVE BEEN a dealer and collector of antiques for the last 35 years, and my experience has taught me when and where the best pieces are obtainable. My men are constantly canvassing New England for rare and interesting specimens and bringing them to me. If you are interested in purchasing anything special let me know your wants because I can probably fill them.

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FROM among the many bargains on our floor, we have selected for your consideration this month a perfectly matched curly maple high post bed and chest of drawers; bed 4'6" wide, 6'9½" high; chest drawers 4' high, 1'8" deep, 4'6" wide. Both of these pieces have been put in good condition and are finished in wax; they have lots of curl and the price together, including crating, is \$225.00 shipped to you. The first deposit gets them; other checks returned.

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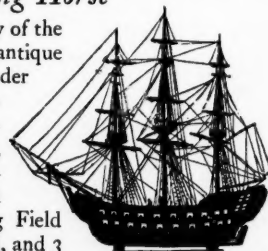
*Worth a special trip — surely a stop when motoring near by.*

## At the Sign of the Galloping Horse

on the Post Road in Devon, gateway of the Town of Milford, Connecticut, a new antique shop has just been opened. It is under the same management as the Woodmont Inn & Antique Shop and contains a fine collection of glass, pewter, furniture, iron, brass and other accessories. Especially interesting now: A

Curly Maple Bedroom comprising Field Bed, a Night Table, a Sewing Stand, and 3 Chairs. Sold as a lot or separately. Mahogany Martha Washington Sewing Table, Colored Lamps, Trestle Stands; Hanging Corner Cupboard, Panelled Door, Rattail Hinges, Sapphire Blue Covered Glass Candy Jar, Banister-Back Armchair, Prints in variety.

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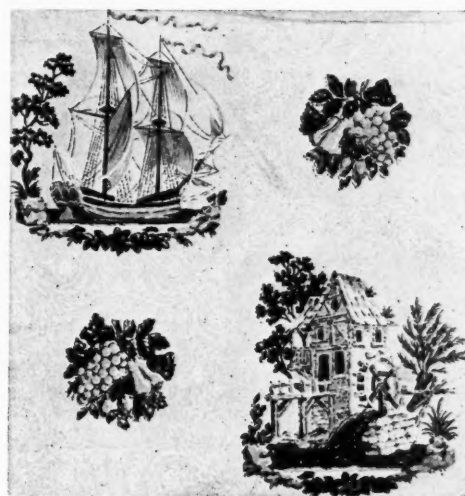
To provide proper setting for antique furniture, we specialize in historically correct reproductions of contemporary wall paper and chintzes.



THIS Month marks the re-opening of our Galleries for the Season 1924-1925. Many noteworthy collections of art and art objects, consisting of French, Italian, Spanish and Early American periods from the sixteenth to the eighteenth centuries, have been scheduled for exhibition and subsequent public auction. But a few choice dates are open during the Spring of 1925 for additional collections to be disposed by sale.



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INCORPORATED  
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*New York City*



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Patented May 8th, 1924

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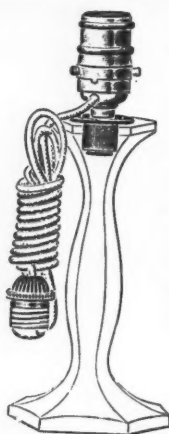
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WING CHAIR, Arm ladder back, Windsors, fiddle back, SET of our pine rush seat chairs, Set of HITCHCOCKS and HITCHCOCK Rocker, CHERRY BONNET TOP HIGHBOY, CHERRY LOWBOY, large stretcher table, Cherry dining table, Gate-leg table, worktables, and candlestands, chest of drawers of all descriptions, SMALL PINE SECRETARY, cherry secretary, other desks, HIGH AND LOW POST BEDS, SHIP MODELS, SHOEMAKER'S CANDLESTICK AND BENCH. Mirrors, lamps, Lowestoft, lustre, pottery, prints, pewter, and Staffordshire figures. Pine paneling and stairway, mantels and chair railings, butterfly table, three-part Chippendale dining table, pine Bible box, little maple duck-foot table, dolls and miniature furniture.

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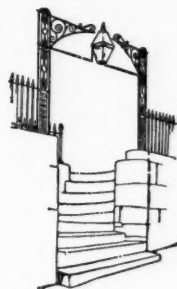
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1013 WALNUT STREET CINCINNATI, OHIO

## *Recent Arrivals*

**C**URLY MAPLE HIGHBOY, highboy with two sunbursts; three slant-top desks; small maple bureau, fan on lower drawer, old brasses; small cherry bureau, old brasses; mahogany and birch bureau with wooden knobs; Hepplewhite dresser, curly birch with mahogany inlay; cherry swell-front dresser, satinwood inlay; Sheraton dresser in birch, much inlay; Sheraton dresser; high chest of drawers, cherry, old brasses; crotch mahogany sofa, straight back; maple four-post beds; child's high chair; two pine chests; mahogany footstool; two old pine crickets; solid mahogany tip table; three comb-back Windsor rockers; many interesting pieces of pottery, Sandwich glass, shawls, andirons, prints, etc.

WHITE BIRCH ANTIQUE SHOP  
*Lisbon, New Hampshire*

## WARREN WESTON CREAMER

Has for sale at his shop next door below the Banking House a Hall Clock made by Aaron Willard of Roxbury, Massachusetts. Also, collections of Early American Furniture, Hooked Rugs, Prints, Glass, etc.

*On the Atlantic Highway between Portland and Rockland in WALDOBORO, MAINE*

**CLARENCE H. ALLEN**

SELECTED  
ANTIQUES

338 CUMBERLAND AVENUE  
*Portland, Maine*

**I**N ADDITION to our furnished house and our North Main Street shop, we now have a new block on Main Street to house our constantly increasing stock of early American Furniture. *We invite your inspection.*

**COBB & DAVIS**

ROCKLAND :: :: MAINE

## Little River Antique Shop

ANNIE L. WOODSIDE

Woodward Avenue

Fernwood

GLOUCESTER, MASSACHUSETTS

Telephone 127-M

Unusual stock of Glass and China, Lamps, Pewter, Braided and Hooked Rugs, Mirrors, Clocks, Currier and Ives Prints, Tables and Chairs

## WOMAN'S EXCHANGE, Inc.

624 S. Warren Street  
Syracuse, New York

A N T I Q U E S

A

Treasure House full of just wonderful things  
Regardless of cost they are going.  
Early glass — china and pewter galore,  
And framed silhouettes I am showing.  
Sandwich glass — silver and chintzes,  
Unusual things all in style.  
Remember the address and give us a call,  
Enter and rest you awhile.

Hooked rugs we have and a plenty.  
On the walls you will find mirrors fine.  
Unless you want genuine antiques,  
Step on, for you're only wasting your time.  
Enter and welcome!

SIDNEY K. POWELL

659 Ferry Boulevard

STRATFORD, CONN.

## W.B. Spaulding's Antique Shop

17 Walnut Street, Haverhill, Mass.

(Formerly Georgetown since 1897)

Telephone 53161

FOR September I have, as usual, a lot of good Empire Pieces such as pillar-post and sleigh-front bureaus, card and sewing tables, carved sofas and chairs to match, sideboards, cottage or spool beds, 2 for \$25, or \$125 per dozen. Beds complete. Some extra fine ball or post beds at \$15, or \$150 per dozen beds. 3 slat-back chairs with new rush seats, \$7.50 each, in lots of from 25 to 50 at special prices. I am quoting these prices for the benefit of my customers through the Middle Atlantic, Southern and Western States. Send for photos of whatever you may desire. All goods packed and crated without charge. Goods F.O.B. Haverhill. Largest stock to select from east of Boston.

## The OLD TUCKERMAN HOUSE

IS NOW OPEN

### Early American Antiques

THE COLLECTION INCLUDES A

Varied Assortment of Furniture in PINE, MAPLE AND MAHOGANY. MIRRORS, CLOCKS, CHINTZES, ETC.

F. C. POOLE

Bond's Hill, GLOUCESTER, MASS.

Telephone Connection

CABINET-MAKER :: CARVER :: FINISHER :: UPHOLSTERER

## A New Antique Shop

At 230 Main Street, East Haven, Connecticut, on the Post Road two miles out of New Haven, invites your inspection and patronage.

S. WOLF

Also at 723 STATE STREET, NEW HAVEN

Telephone, LIBERTY 1568-3

## DANBURY, Connecticut

On the direct road from the Berkshires to New York.

Buried during the Revolutionary War, when the British burned Danbury in 1778.

23 Pieces of OLD THISTLE GLASS

We have also: 14 Yards of OLD SPANISH LACE  
PRINTS :: ENGRAVINGS :: PAINTINGS  
MAHOGANY AND BUTTERNUT SIDEBOARDS, ETC.

THE OLD HOMESTEAD

MRS. THOMAS H. CONE

128 Deer Hill Avenue : DANBURY, Connecticut

## INGLESIDE



ANTIQUES

L. E. BLACKMER North Woodbury, Conn.



SAMUEL T. FREEMAN & COMPANY  
*Auctioneers*

1808-10 Chestnut Street :: Philadelphia, Pa.

ANNOUNCE

Their *first* important *Public Auction*  
 in their NEW GALLERIES



A MOST INTERESTING ASSEMBLAGE  
 OF

*Early American Furniture*  
*Historical China, Rare Glass, Silver and Pewter*

from the estate of

Ellen Duane Davis, *deceased*  
*A descendant of Benjamin Franklin*



ALSO

There will be included a number of pieces from a Germantown  
 Residence, *and some for Other Accounts*

AT PUBLIC AUCTION

*Monday and Tuesday, September 22nd & 23rd*

AT 2.30 P. M. EACH DAY

Exhibition *from* Thursday, September 18th until  
 the Day of Sale

*Descriptive Catalogues mailed upon request*

## EARLY FURNITURE OF NATIVE WOODS

THE old craftsmen of the Middle West utilized in building their finest pieces, the wonderful old walnut and cherry, in which this section abounded in the early days. Some of the richest and most beautiful woods were native in Boone and Kenton County, Kentucky. From this locality we have secured this month, a number of fine examples typical of the early builders' work. Chests, desks, bureaus, secretaries, beds, and quite a few tables and smaller pieces.

To those who are interested we will gladly send photographs and descriptions of any certain pieces for which you may be searching.

**J. P. ZIMMERMAN & SONS**

*Established 1877*

DEALERS IN ANTIQUES

*Cabinet Makers :: Finishers :: Carvers :: Upholsterers*

1013 WALNUT STREET

CINCINNATI, OHIO

## JAS. & L. DEAN

1 GENESEE STREET, NEW HARTFORD, N. Y.

A FULL LINE OF

**Antique House Furnishings**

FURNITURE  
PEWTER

GLASS  
CHINA

*Collectors and Dealers Welcome*

## J. HATFIELD MORTON

*American Antiques*

NANTUCKET BRANCH CLOSED FOR THIS SEASON

*Special Notice*

NEW YORK BRANCH OPEN SEPT. 10TH

Exhibition and Sale about 100 pieces Maple and Mahogany  
Collected at Nantucket and New England Towns

229 East 37th Street, NEW YORK CITY

*Antiques  
Afternoon Tea*

*Open from June 1st to  
November 1st*

## YEARS AGO

NORTH EGREMONT ROAD

While on your vacation come to see us. Our shop is more than 100 years old and contains a fine assortment of glass, china, pewter and iron. Included among our early furniture are pine blanket chests, hutch tables, and a field bed with very slender posts and original tester.

MRS. GEORGE N. BROTHERS, Great Barrington, Mass.

TELEPHONE 224W

*A New Antique Shop*

## The COLONIAL TEA ROOM

(On the Newburyport Turnpike)

Lynnfield Massachusetts

NOW OPEN FOR BUSINESS, invites your inspection of  
its furniture, hooked rugs, glass, silver,  
china, pewter, books and prints

*When you call plan to stay for tea. Under the same ownership as*

WELCH'S ANTIQUE SHOP

267 Common Street, LAWRENCE, MASS.

## Old Stamps Wanted

Large and small lots of old U. S. and foreign stamps bought for cash. Entire envelopes with stamps. Revenue stamps. Collections in albums. Write me what you have; or send and best cash offer will be submitted.

**F. E. Atwood** 683 Atlantic Avenue, Boston

*References:*

CITIZENS NATIONAL BANK; NEW ENGLAND TRUST CO., of Boston



## Early American ANTIQUES

PRISCILLA is about 100 years old now; 20 inches tall; kid body; carved wood hands and feet; composition head; blue eyes; black hair. She wears a blue moiré silk waist with yellow net skirt and pantalettes.

COMFORT—Very unusual; extra large; early Sandwich; octagon shape.

CRUET—Early; cut and engraved. Probably Spanish.

GLASSWARE  
CURRIER & IVES PRINTS

**RUTH WEBB LEE**

72 EAST AVENUE : PITTSFORD, N. Y. : (near Rochester)

SHIP MODELS

RARE GLASS

Early American

*Paintings, Prints and Pottery*


**RENWICK C. HURRY**

6 West 28th Street

NEW YORK CITY

Telephone: MADISON SQUARE 3236

## *What You Want & What You Don't Want*

UMAN nature may not be subject to change; but human interest is variable. Once a collector, always a collector; but not necessarily of the same things.

Have you, by chance, various early purchases of antique glass, china or furniture,—once prized but no longer of vital interest to you? Perhaps you have them stowed in your attic, perhaps you are paying for their storage in a warehouse.

*Why not turn them over to someone else at a fair price and have the money for something that appeals to you today?*

Have you, among your cherished rarities, some duplicates that you would part with, if, by so doing, you could fill here and there a disturbing gap?

*Why not exchange with someone else who is in a similar position?*

Have you reached the point where you would rather have a police dog than grandmother's hooked rugs?

*No doubt someone has a dog which has eaten so many rugs that the owner would consider such a transfer extraordinarily appropriate.*

Are you trying to piece out a set of plates; are you hunting for a bottle stopper; is there some out-of-print book that you would like to possess? The needle in the haystack is not harder to find;—particularly when there are so many haystacks.

*To find the needle, it is best to use a strong magnet. For anything else try the Clearing House of ANTIQUES. It works like a magnet; but exerts a more universal pull.*

The CLEARING HOUSE of ANTIQUES is recommended primarily to the use of private individuals who own articles which they wish to sell or to exchange; or who are seeking items not readily obtainable from usual sources. Such advertisements usually obtain more assured response where the name and address of the advertiser is appended. But key numbers may, of course, be used, and ANTIQUES will forward letters sent in its care.

The charge for a CLEARING HOUSE advertisement, for each insertion, is ten cents per word, the name and address of the advertiser being counted as one word. The minimum charge for a complete advertisement is \$2.00, payable before publication. On request, the ADVERTISING DEPARTMENT of ANTIQUES will prepare or edit copy. Advertisements must be received before the 15th of any month in order to appear on the first of the month following.

*The Clearing House of ANTIQUES has brought profit and satisfaction to many hundreds of its users. What it has done for others it can do for you.*

**ANTIQUES, Advertising Department**

683 ATLANTIC AVENUE

::

BOSTON, MASSACHUSETTS





## AUCTION of ANTIQUES

At Sisson's Auction Mart

372 Main Street, Poughkeepsie, N.Y.

THURSDAY, SEPTEMBER 11TH, AT 10 A. M.  
(Daylight Saving Time)

500 Lots of Real Antiques at absolute sale

J. B. Sisson's Sons, Sale Managers, Poughkeepsie, N. Y.

## The Humpty Dumpty Shop

ARDEN, DELAWARE



### Antiques

FURNITURE  
GLASS  
LAMPS CHINA  
SHAWLS  
QUILTS  
STAFFORDSHIRE FIGURES  
HAND-WROUGHT IRONS FROM  
THE ARDEN FORGE

Mrs. Cordley wishes to announce that her shop will be open throughout the summer and that her entire collection will be on sale at reduced prices.

Write or Call

812 17TH STREET N. W. WASHINGTON, D. C.  
Telephone, MAIN 403

### ANTIQUES

The Old Virginia Shop

816 CONNECTICUT AVENUE, N.W.  
WASHINGTON, D. C.  
Telephone, MAIN 8959

Early American Furniture:  
Chippendale card table;  
Chippendale chair (English);  
Windsor settee; pine packing  
chest, one drawer; very early  
pine flat cupboard; pair wal-  
nut corner cupboards.

## MALLORY'S ANTIQUE SHOP

1125 Chapel Street

One Street from Yale University

New Haven, Connecticut

Antique Furniture, Old China, Silver, Pewter,  
Brass Goods, Glass, all kinds Colonial  
Relics, Embroideries, Laces, Jewelry,  
Gowns, Bonnets, etc.

All of Our Goods Guaranteed Genuinely Old

MORRIS BERRY  
80 East Main St.  
Plainville, Conn.  
Early American  
ANTIQUES

## BARTON BROS.

Centreville, Maryland

RARE AND ORIGINAL  
ANTIQUES

ONE Inlaid Hepplewhite Sideboard, 1 Inlaid Hepplewhite Book-  
case, 1 Walnut Stretcher Table, Set Rush-Bottom Chairs (6 side  
and 1 arm chair), 3 Colonial Sideboards, 1 Chippendale Mirror, 3 Walnut  
Slope-Top Desks, 1 inlaid Hepplewhite Card Table, 1 Inlaid Hepple-  
white Tall Clock, 1 Empire Corner Cupboard with triangular base and  
column (very unusual), 1 Chippendale Wing Chair with Stretchers, 1  
Walnut Chippendale Corner Cupboard (very small), 2 Solid Mahogany  
Chippendale Chairs with beautifully pierced backs and all Stretchers.  
1 Six-legged Mahogany Drop Leaf Table with carved legs, 1 Copper  
Kettle. 1 Windsor Arm chair. Photos and prices on request.

### INTERIOR DECORATIONS



EARLY AMERICAN ANTIQUES

JANE WHITE LONSDALE, INTERIOR DECORATOR  
114 East 40th Street, NEW YORK  
Caledonia 6349

# H. M. REID

TRENTON :: NEW JERSEY  
ANNOUNCES

## Fall Auction of Antiques

TUESDAY, SEPTEMBER 9TH AND  
WEDNESDAY, SEPTEMBER 10TH, 1924

AT 11 A-M.—Daylight Saving Time  
AND CONTINUING ALL DAY

SOME exceptional pieces of Early American and other period furniture—Glass and China, both historical and decorative, old Mirrors, rare pieces of China and Bric-a-brac, etc. Also, by order of

TRENTON TRUST COMPANY  
Trenton, N. J.

executors of the estate of a prominent family, long identified with the business and progress of this city, a consignment of old furniture, silver plate, engravings, and other pieces of unusual beauty and age. This collection has been under lock and key in storage and without disturbance for more than forty years. In it you will find two old Rosewood Sofas or Settees with Chairs to match, upholstered in satin damask, Mahogany Drop-leaf and Pedestal Tables, Bureaus and Chests of Drawers in mahogany and walnut, Victorian Footstool, about 20 inches tall, rare old Divans, Engraving of Franklin at Court of France, heavy gold frame, and many old Chairs, etc.

Wonderful old Lowboy or Dressing-table of Early American walnut, about 1750 period and worthy of attention; Mahogany Four-poster Bed of graceful lines, also one in maple, Tilt Tables in many sizes, with dish and pie-crust tops, Sheraton Corner Cupboard in mahogany, Colonial Drop-leaf Tables. Very fine collection of old Bureaus and Chest of Drawers in mahogany, walnut and cherry, some splendid old Windsor Chairs, not forgetting some Sets of Six in Sheraton, Chippendale, and Hepplewhite.

Old French Grandfather Clock, 8 feet tall, lavishly inlaid and in perfect condition, has been running long beyond the century mark and still going good. This old timepiece tells its own story. Four-column French Clock in black and gold, about 24 inches high, also one in silver and gold—both are unusual; Colonial and Martha Washington Mirrors, some very fine sets of old Candelabra and Brass Candlesticks, old Silver Tableware, and many pieces of Glass, China, and Lustre.

### SPECIAL FEATURE

of this sale will be the extraordinary display of

### *Oriental and Hooked Rugs*

comprising over 100 of each of these makes, showing many beautiful ideas in hand weaving.

Now on Exhibition and Sale Positive



### REID'S *Antique and Art Galleries*

27-29 North Warren Street 32-34 Chancery Lane  
TRENTON, NEW JERSEY

Founded 1889

H. M. REID, Auctioneer

*"His china was the best  
I have seen anywhere"*

THAT sentence occurs in a letter which a recent visitor to my cottage wrote to a friend.

For my own part, I have not thought of stressing china in my advertisements,—or indeed any other one class of items. My main interest is concerned with having the best of whatever is procurable among things antique.

Still, I cannot resist quoting that entirely unsolicited bit of testimony. For really fine china is rare, as all collectors realize.

My stock of it is unusually rich just now; but so is my stock of other antiques.



## BERNSTEIN

*Authentic Antiques*

205 WESTPORT AVENUE  
NORWALK, CONN.



Centre, French Mirror, style Louis XVI, carved wood.  
Right and Left, Adam girandole mirrors, composition.  
Below, Dainty Chippendale armchair, original except for new muslin cover. Queen Anne card table, walnut. Provincial armchair. All specimens in original condition. I specialize also in appropriate lamp shades and old laces.

Alme. E. Tourison

29 Girard Avenue

HARTFORD, CONN.

## I Keep in Stock:



Sofas, bureaus, highboys, tables, chairs, bedsteads, mirrors, clocks, and old-time metal ware. Likewise old glass, china and mirror knobs.

### I Repair and Refinish

Old and broken pieces of value, particularly where veneers, inlay, or painted decoration needs careful workmanship.

E. W. ALLEN, *Woodstock, Vermont*

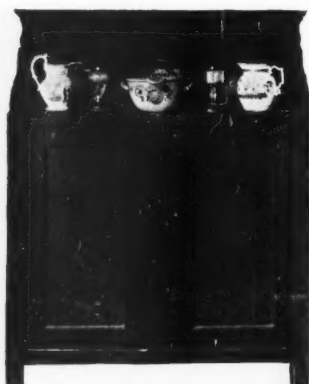
## HARRIS ANTIQUE HOME

**A**N exceptionally fine collection of Early American Furniture in curly maple, cherry, pine and other woods. Rare glass, china, etc.

*Pay us a visit. You'll be glad you came.*

*Sign of the Four-poster*

BRANDON :: VERMONT



### Unusual Small Open Top Pine Milk Cupboard

62 1-2 inches high  
49 inches wide

MARTHA deHAAS  
REEVES

1026 Pine Street  
PHILADELPHIA, PA.

For ANYTHING and EVERYTHING OLD  
VISIT

## THE *Antique* SHOP OF MRS. M. B. COOKEROW

265 KING STREET  
POTTSTOWN, PENNSYLVANIA

*Decorative and Historical China, Bottles,  
Cup Plates, Glassware, Linens,  
Currier Prints, Coins, etc.*

HUNT AND YOU WILL FIND

## *The Shop of the Two Young Men* in OGUNQUIT, MAINE

Half mile from State Road

Which has grown to be one of the most interesting antique shops on the Maine Coast.

There, only choice and authentic specimens of antique furniture, early Sandwich glass, china, Currier prints, hooked rugs and pewter, etc., will be found.

Also a rare collection of Chinese porcelains.

## YE MIRROR INN AND COFFEE SHOPPE

54 STATE STREET : WINDSOR, VERMONT

Here you will find the original landscape wall paper and rare antiques.

### *Also* GIFT SHOP

The overnight guest will find this an ideal stopping place.

Telephone, WINDSOR 320

## Reductions 25% to 50%

Our collection consists of 75 pieces of Early American Primitive Furniture.

|     |        |    |       |          |                   |
|-----|--------|----|-------|----------|-------------------|
| 150 | pieces | of | Early | American | Pottery           |
| 75  | "      | "  | "     | "        | Pewter            |
| 125 | "      | "  | "     | "        | Glass             |
| 200 | "      | "  | "     | "        | and English China |
| 135 | "      | "  | "     | "        | Needlework        |

## PHILA. ANTIQUE COMPANY

711 CHESTNUT STREET, PHILADELPHIA

Telephone, LOMBARD 2956

*Everything warranted as represented or money refunded*

## BALL BRASSES



WE make everything other firms make and everything they don't; but by hand instead of machine. Our brasses fully equal the best originals in workman-

ship, detail, design and genuineness of antique color. We make, match, copy or repair one piece or a thousand. *Samples on Request.*

WM. BALL & SONS, *Malvern* (Chester County), Pa.



## Announcement!

### JOHN GUIDOTTI & BROTHERS

Importers  
ITALIAN AND SPANISH  
ANTIQUES

413 West 16th Street  
NEW YORK CITY

Have just imported the finishings of the  
CASTLE OF  
PRINCE ALVARES DE TOLEDO

*Now on Exhibition!*

### Of Interest to Collectors and Dealers

THOSE in search of antiques who are planning to visit New England will do well to get in touch with me. I know of more than 200 antique shops and places of antique interest within a radius of 150 miles of Boston. This knowledge and my car are at their service at very reasonable rates.

*Write for rates and dates open*

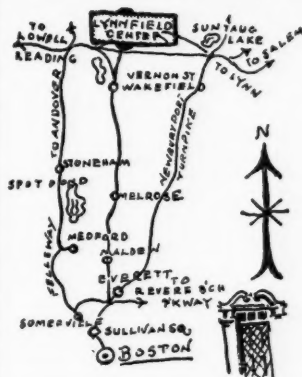
JOHN E. SULLIVAN  
32 Sudan Street DORCHESTER, MASS.



**FOR SALE**—Early oak-timbered barn with 2½ acres of fertile land and plans for remodelling into early American house. Ideal for family or artist. On hillside overlooking sound in charming setting of great elms and old stone walls. One hour and a quarter from New York City.

SALLY M. HUNTER  
WESTPORT CONNECTICUT

## Follow the Treasure Chart



to the  
TOWNSEND-SWEETSER House  
Lynnfield Centre, Mass.



SAMUEL TEMPLE

## Katharine Briggs Howe

EARLY AMERICAN FURNITURE  
and FURNISHINGS

*In summer at Beech Hill, Hopkinton, N. H.*  
(6 miles from Concord, N. H.)

*In winter at 1741 Elm Street  
Manchester N. H.*

Telephones: CONCORD 691-23; MANCHESTER 2785R



SA. SPECIAL

*An Unusual  
American Eagle  
Design*

*A Very Quaint  
and Attractive  
Old Pattern*



No. 12085

## AUTHENTIC HARDWARE FOR EARLY FURNITURE

My line of hardware is suited in size and design for every type of furniture from that of the earliest times to the period of Duncan Phyfe.

For other samples besides those illustrated, see pages 295 and 5 of ANTIQUES for June and July and send for our catalogue.

I. SACK, 85 Charles St., Boston

## Careswell Cottage

ITS old doors, latches, paneling, mantels, beams, are sturdy survivors of the Pilgrim Century. Its comforts are modern. The place is worthy of a visit from all who contemplate restoring an ancient dwelling or building a new one in the early style.

For sale here are well selected examples of antique furniture and its accessories, priced on a merchandising basis and not on fancied values.

Furnishing entire houses or complete rooms with antiques may be accomplished at substantial savings by employing Careswell Cottage as agent.

Why not ask how and why it can be done?

EDWARD C. FORD

*Marshfield* (near the historic Winslow House) *Massachusetts*

Telephone, MARSHFIELD 42-2

## Antiques at Wholesale

The Retail Antique Shoppe at Avon, New York, has been converted into a Wholesale Antique Shoppe.

Its stock is extremely varied and choice, and will be sold at the middleman's prices.

Write your wants. They will be satisfied.

THE ANTIQUE SHOPPE

Avon, New York



F you come to Richmond and do not drive out to Drewery's Mansion (ten minutes from Jefferson Hotel), then you have missed a treat.

*Strictly American Antiques*

J. K. BEARD

RICHMOND :: VIRGINIA

POST OFFICE BOX 784

## Antiques

*Reflecting the Background of New England History*

A SIX-LEGGED lowboy veneered with walnut burl, original and in perfect condition (illustrated);

flat-top maple highboy; Queen Anne highboy, Spanish feet, solid mahogany, bonnet-top with torches; Oval oak gate-leg table, Queen Anne pattern, Spanish feet; mahogany dish-top tip-table, ball and claw feet, carved base; pie crust tip-and-turn table, carved base and legs; circular cherry duck-foot table; cherry Chippendale scalloped-top table with straight grooved legs. Small Duncan Phyfe sewing table, double lyre pedestal and claw feet; extra fine slat-back rocker with five slats and very large turnings; two Queen Anne fiddle-back chairs with Spanish feet; set of six Hitchcock chairs, original stencilling, rush seats; miniature pine chest with original painted decorations; fine double Paisley shawl, black center; dressing-table, original stenciling; andirons, lamps, candlesticks, pewter, glassware.



E. C. HALL

145 Longmeadow Street, LONGMEADOW, Mass.

(On main route from Boston to New York, three blocks from the Springfield line)

LOOK FOR THE YELLOW SIGN!

# THE CLEARING HOUSE

**Caution:** This department is intended for those who wish to buy, sell, or exchange anything in the antique field.

While dealer announcements are not excluded, it is assumed that the sales columns will be used primarily by private individuals who wish to dispose of articles concerning whose exact classification they may be either uncertain or ignorant. Purchasers of articles advertised in the "Clearing House" should, therefore, be sure of their own competence to judge authenticity and values. Likewise those who respond to *Wanted* advertisements should assure themselves of the responsibility of prospective purchasers. ANTIQUES cannot assume this re-

sponsibility for its readers, nor can it hold itself accountable for misunderstandings that may arise.

**Rates:** Clearing House advertisements must be paid for when submitted. Rates, ten cents per word for each insertion; minimum charge, \$2.00. Count each word, initial, or whole number as a word, complete name as one word and complete address as one word. Where requested ANTIQUES will prepare copy. Copy must be in by the 15th of the month.

In answering advertisements note that, where the addressee is listed by number only, he should be addressed by his number in care of ANTIQUES, 683 Atlantic Avenue, Boston, Mass.

## WANTED

OLD DOLLS with and without original costumes in perfect condition. State age and price. Mrs. J. H. S., 570 East Main Street, Spartanburg, S. C.

CURRIER and CURRIER & IVES PRINTS, tin lamps, and sconces. State price and condition. CLAIR H. DAVIS, 52 W. Mohawk Street, Oswego, N. Y.

MISCELLANEOUS. I want position as antique buyer; I will let my house as branch store and sell on commission; I conduct antique tours; will sell handsome secretary. MISS FRASER, 429 S. Hull Street, Montgomery, Ala.

FIDDLE-BACK CHAIRS, set of six; small melodeon, also highboy; state condition and best price. No. 471.

POSITION IN SOUTHERN RESORT in charge of shop; experienced in antiques and gifts or hostess for tea room; ability and personality to sell; salary or commission; can be interviewed in own summer shop. No. 472.

COLORS CURRIER and Currier & Ives prints; state size, condition and price. Also lacy Sandwich glass. FLORENCE W. UPSON, Dundee, N. Y.

BOOK: *Old Clocks and Watches and Their Makers*, by F. J. Britten; 1922 edition; give condition and lowest price. ANTIQUES Book Department, 683 Atlantic Avenue, Boston, Mass.

COLORS PRINTS by N. Currier or Currier & Ives; state size, condition and price. FRANCIS EGGLESTON, Oswego, N. Y.

EMERALD GREEN SANDWICH GLASS COMPART in proof condition, looped petal pattern; also American marked pewter. No. 479.

WING CHAIR, original early American in maple, send photograph with description, stating condition, history and price. IRVING C. BULL, 86 Highland Avenue, Middletown, N. Y.

PINK LUSTRE TEA SET, pattern same as in Figure 1, p. 268, December, 1922, ANTIQUES. Will buy separate pieces in good condition. P. C. C., ANTIQUES, 683 Atlantic Avenue, Boston, Mass.

OLD MINIATURES; oil and pastel portraits. Give names, sitters, artists, and dates, if possible; also measurements. No. 389.

OLD COINS; large free catalogue of coins for sale. Catalogue, quoting prices paid, sent on receipt of 10 cents. WILLIAM HESSELEIN, 101 Tremont Street, Boston, Mass.

PAMPHLETS AND BOOKS relating to Indians. California, Western States, the American Revolution, Travels; also printed single sheets, old newspapers; almanacs; primers, etc.; wanted; cash by return mail. CHARLES F. HEARTMAN, Metuchen, New Jersey.

\$2000. FOR A PIECE OF PAPER. Send postal for booklet listing this and other old printed matter wanted for cash; broadsides, pamphlets, books, prints, stamps, etc. G. A. JACKSON, 105 Pemberton Bldg., Boston, Mass.

LIVERPOOL PITCHERS; also pitchers relating to Pike, Perry, Hull, the battles on the Great Lakes; paintings on glass of Washington, Lafayette, etc., best prices paid. Private collector. C. KAUFMANN, 244 Prospect Street, Nutley, N. J.

ANTIQUOR OR ORNATE WATCHES AND CLOCKS; will buy collection complete, or individual specimens for cash. EDGAR L. NOCK, 32 Broadway, Providence, R. I.

COOKERY BOOKS WANTED. Early American; none later than 1860. Send title, price and description to C. Q. MURPHY, 41 Union Square West, New York, N. Y.

EARLY AMERICAN FURNITURE; pewter, glass, samplers, needlework, portraits, prints. Anything antique. KATHARINE WILLIS, 272 Hillside Avenue, Jamaica, N. Y.

DAGGERS OR KNIVES; weapons of early American home or local blacksmith make. Only genuine, original examples wanted. CASPAR WHITNEY, Irvington-on-Hudson, N. Y.

GLASS FLASKS; I want to buy early American bottles and historical flasks. It is decidedly to your advantage to communicate with me before selling. Will also buy tin sconces, Bennington pottery and blown contact three-mold glass, not the late pressed three-mold. GEORGE S. McKEARIN, Hoosick Falls, N. Y.

STAMPS, United States and foreign; stamps on original envelopes; collections. F. E. ATWOOD, 683 Atlantic Avenue, Boston, Mass.

## FOR SALE

SETTLING ESTATE, beautiful Khorassan rug, fifteen by twenty, Persian design, exquisite colorings, perfect condition, collector's piece, suitable for Colonial home. No. 481.

PAIR AMETHYST SALT CUPS, rare; silver lustre tea set; cherry desk, tambour doors; cherry table-chair, choice turnings; walnut Sheraton bureau, splay feet. MARY S. WEBSTER, House of Antiques, 97 East Main Street, Geneva, Ohio.

SPECIAL SALE, Currier prints, revised list over 200, 20 per cent discount during September; rare old glass, coverlets, furniture. Mrs. E. P. ELI THARP, 415 Sherman Street, Watertown, N. Y.

PENNSYLVANIA DUTCH CUPBOARDS, large and small; two fine walnut chests with drawers and old hardware. C. M. HEFFNER, 346 South 5th Street, Reading, Pa.

BELLOWS FALLS, VT. The most comprehensive collection of antiques in the State. Specials: eight-legged dining board; courting mirror. Mr. and Mrs. GEORGE PARKER BOLLES, JR., antiquarians, 35 Atkinson Street.

CURLY MAPLE DROP-LEAF TABLE, very fine, \$125; curly maple three-drawer work stand, \$35; silver lustre teapot and creamer, \$37.50; small mahogany shaving stand, \$16.50; colored *Franklin at the Court of France*, \$40; genuine Jersey glass nine-inch pitcher, \$25; Paisley shawl, three yards long, perfect, \$30; pair small fine brass andirons, \$20; mahogany bracket-foot ottoman, \$22.50; fine white and colored glass whale oil and fluid lamps; twenty-five pieces Staffordshire, dogs, groups; early American, Irish, English, Bohemian, Bristol glass; silver; china; dealers welcome. KERNS ART SHOP, 1725 Arch Street, Philadelphia, Pa.

PRINTS, mirrors, hooked rugs, chairs, tables, lamps, etc. CLAIR H. DAVIS, 52 W. Mohawk Street, Oswego, N. Y.

OLD GLASS TEAPOTS; horn lantern, doll's gold band tea set, *Landing of Lafayette* plate; glass bird salts. MARTHA KINGSBURY COLBY, Yellow Cat Shoppe, 4 Church Street, Bradford, Mass.

WANT LISTS cannot be attended to unless some limit on price is given; unique Windsor footstool, center stretcher replaced; Queen Anne drop-leaf table, foot repaired; Sandwich glass; old iron, pots, slices, etc. LYNDY SULLIVAN, Durham, N. H.

SEVERAL THOUSAND unframed prints of every description; seventy glass salts; fifty early Sandwich lamps, few in pairs; Staffordshire ornaments; sea chests; other things. A. AUSTIN DUNHAM, Box 335, Provincetown, Mass.

AT BELMONT, N. Y., on the Lincoln Highway, an old Colonial home full of antiques from old glass knobs, bottles, salts, lanterns, andirons, coverlets and shawls, to rosewood, mahogany, cherry, maple and walnut; send for printed list; mail orders and visitors will receive personal attention. H. ANNIS SLAFER.

ANDIRONS; butterfly table; few plain mirrors; two fluid lamps; three Hitchcock type chairs; restoring designs on chairs my specialty. ROY VAIL, Warwick, N. Y.

COLORS GLASS; mirrors; lamps; prints; hooked rugs; furniture; lowest prices; dealers and tourists welcomed. DAUGHTERS AMERICAN REVOLUTION, WOMEN'S EXCHANGE, 138 Troup Street, Rochester, N. Y.

RARE GLASS. CECIL DAVIS, F.R.S.A., 8 St. Mary Abbott's Terrace, Kensington, London, specializes in genuine old English and Irish glass of all kinds; early Bristol colored glass; millefiori paperweights, etc.; detailed monthly list of bargains in old glass and china, ten cents.

FOR SALE OR RENT on Montgomery Avenue, a main traveled highway through the richest section of the United States, a pair of twin frame houses, remodeled, each six rooms and bath, especially suited for the sale of antiques or as shops for sale of art objects, wool, gifts, etc., or as tea house and shop combined. The buying public passing these houses daily embraces Merien, Haverford, Bryn Mawr, Villanova, and on to Paoli and Valley Forge; without doubt as good a location as can be found anywhere; full information furnished on request. HUGH B. BARCLAY, Narberth, Pa.

CURRIER & IVES PRINTS, best offer for *American Homestead—Spring, Summer, Autumn and Winter*, 8 x 12 1/2" framed. C. J. SHELDON, JR., Nassau, Renss. Co., N. Y.

FIVE-LEGGED HIGHBOY, 1670, pine and birch, original brasses; three Stoddard decanters; 10-inch engraved flip; 1832 doll, costume that date; amber candlesticks; heart and crown armchair; butterfly table. POMPERAUG ANTIQUE SHOP, Woodbury, Conn. Adjoining Curtis House.

BLACKSTONE ANTIQUE SHOP: gate-leg table, Windsor love seat; Hepplewhite egg table; dolphin candlesticks. H. L. WILKINS, Box 354, Blackstone, Va.

MODEL FULL RIGGED SHIP, \$18; collection 200 coins, \$10; 3,000 stamps, many rare, \$10; 125 different medals, \$10; army field glasses, \$7; French Croix de Guerre, \$12; German Iron Cross, \$15. F. J. VALENTE, Box 135, Mansfield, Mass.



**STOP FOR LUNCHEON OR TEA** at the **CORNER SHOP AND TEA ROOM**, Great Barrington, Massachusetts, a place of quiet distinction where are pieces of real worth and beauty to antique lovers.

**PRINTS**, large list of Currier & Ives in small and large sizes, **PROVIDENCE ANTIQUE COMPANY**, 726 Westminster Street, Providence, R. I.

**CURLY MAPLE HIGHBOY**; \$500; six original stencil Hitchcock type chairs, \$75; swell-front Sheraton curly maple and cherry bureau, \$300. No. 473.

**EARLY VALENTINES**, duplicates from a well-known collection. **FRANK H. BAER**, 203 Chamber of Commerce, Cleveland, Ohio.

**LOG CABIN SET IN GLASS**, consisting of creamer, spoonholder, large pitcher, covered sugar bowl, covered butter dish, and large covered comport on standard; each piece shaped like log cabin; covers are roofs, perfect order, photographs on request. No. 474.

**SIX-LEGGED SHERATON SOFA**, maple. **MRS. CHAUNCEY S. STEIGER**, 206 North Pleasant Street, Holyoke, Mass.

**TO BOTTLE COLLECTORS**, perfect specimen of fish bottle, *Dr. Fisch's Bitters*, also gilded Chinese door carvings; make me an offer. No. 475.

**PEWTER**, 150 pieces, peppers, salts, tankards, mugs, measures, dishes, oval platters, lamps, porringers, etc., for sale at reasonable prices. **JOE KINDING, JR.**, 336 W. Philadelphia Street, York, Pa.

**TO LEASE**, one-half of attractive remodeled home-stead, with large show window, facing on Merrick Road, in good all-year-town; suitable for antique and gift shop or tea room, with large six-room apartment, bath, steam heat; combines comfortable home and business location; excellent location for anyone understanding conducting high-class tea room, with abundant room for some other business; would rent to responsible small family \$75 a month. **JEREMIAH ROBBINS**, Babylon, L. I. Tel. Babylon 22.

**SIX PIECES** of Lowestoft china; one large ship picture; one picture in cross-stitch needlework. No. 476.

**EMPIRE MAHOGANY SOFA FRAME**; six walnut chairs; ladder-back rockers; walnut, mahogany and maple bureaus; poster and cottage beds; tables; hooked rugs; prices reasonable; photographs on request. **MADLINE HEVENER**, 595 E. South Street, Akron, Ohio.

**CHERRY SLANT TOP DESK** with fan on lid; price and picture on request; chairs; other furniture; glassware and clocks. **H. L. THATCHER**, 164 Franklin Street, Westfield, Mass.

**AMERICAN ANTIQUES** at low prices by mail; furniture; glass; lamps; historical bottles and other things; pictures and description on request. **C. C. COOK**, 168 Vermont Street, Blue Island, Ill.

**CUP-PLATES**, *Fort Meigs*, Pansy and Rose, *Harrison*, rayed eagle, Williams book, page 21, figure 3, "exceedingly rare." No. 478.

**BASE OF AN OLD MAPLE HIGHBOY**, hand-made quilts, brass kettles, slat-back chairs; tavern, card, work and tip-tables. **E. V. WALKER**, 1313 Central Street, Manchester, N. H.

**BUTTERFLY TABLE**; Queen Anne fiddle-back chair; several Windsor chairs; and many other good things. No. 477.

**CUP-PLATES**; plow; *Washington*; Prince of Wales feathers; liberty cap; acorn border cabin; eagle, eight-ball table rests; many colored historicals and conventionals; diapher flasks and others. **JOS. YAEGER**, 1264 E. Third Street, Cincinnati, Ohio.

**OLD ENGLISH GRANDFATHER'S CLOCK**, made by William Preddy, Langport, England, brought from old country by advertiser. **ALBERT W. LEE**, Mentone, Calif.

**PEWTER PLATTER**, *Mayflower* relic; family heirloom, inscription, "Samuel Fuller, 1620." **MRS. F. W. ECKERT**, Box 140, Riverside, Calif.

**FORT EDWARD CUP-PLATE**; copper plate printed chintz, scenes from life of Napoleon; grandfather clock, mahogany inlaid case; two English high-back hand-carved chairs; gilt mirror, glass painting in top; flax wheel. No. 480.

**GREENFIELD, MASS.**, stop at 206 High Street for genuine antiques; pair brace-back Windsor chairs; overlay lamps; Currier prints; silhouettes; ottomans; mahogany tables; bric-a-brac; rugs. **JENNIE L. BASCOM**.

**HORSE PRINTS**: I have seventy small-size Currier & Ives horse prints in colors, unframed and in excellent condition; for quick sale I will sell the lot for \$450, which is a little over \$6 each. **L. M. ROBINSON**, 738 Westminster Street, Providence, R. I.

**TUDOR LINEN KAS**, in English oak, beautifully carved and trimmed with ebony, swing doors and drawers, photograph on request. **EMMA G. FITTS**, 59 Winter Street, Orange, Mass.

**COLONIAL ART BOOKS**, new and old, send for list. **MARTIN W. MOFFIT**, 528 West 142d Street, New York City.

**HEPPLEWHITE WALNUT SERVING-TABLE**; early pine corner cupboard, dated 1765; lift-top chest; Hepplewhite and Sheraton type chests of drawers; walnut corner cupboard, has been restored; mahogany secretary bookcase, original brasses; shaving stands, inlaid and plain; tester bed; day bed; carved rosewood chair; child's chair; grandfather's clock; Empire two-piece table; Empire chairs; cherry chest of drawers; drop-leaf tables, Hepplewhite, plain turned and Chinese Chippendale type legs; walnut sofa; slope-top desks; gate-leg tables; stretcher tables; slat-back chairs; pewter; patchwork quilts; brass andirons; Eli Terry clock; sconces; candelabra; write for photographs. **ELEANOR B. BURDETTE**, 1516 Westwood Avenue, Richmond, Va.

**CURRIER & IVES PRINTS**, rare copies as well as those of less value. **FRANCES EGGLESTON**, Oswego, N. Y.

**CLOCK GLASSES AND DIALS**, restored or reproduced. Mirror tops, Terry glasses, trays, hand painted. Prompt service. References from leading collectors. **H. & G. BERKS**, 13½ Wollaston Terrace, Dorchester, Mass.

**OPEN CUPBOARDS**; large Dutch tables; curly maple desks; maple corner cupboards; screw-top corner cupboards; mahogany desks; glass vase. **BARNEY FRIEDMAN**, Quakertown, Pa.

**IF YOU WANT TO CHOOSE** from a large collection of antiques see **A. L. CURTIS** at Harrington Park, New Jersey, on the main Teaneck Road, eight miles from Dyckman Street Ferry, two miles from Yonkers Ferry.

**OLD PARISH HOUSE ANTIQUE SHOP** on old Dedham and Hartford Turnpike, West Medway, Massachusetts. China; glass; furniture; pewter; brass. **H. N. HIXON**, Tel. 116.

**ANTIQUES BY MAIL**. Photos and particulars on request. Will ship anywhere. Prices very reasonable. **FISHER BROS.**, 2029 Ashland Ave., Toledo, Ohio.

**THE CORN CRIB SHOP**, Poppasquash Road, Bristol, Rhode Island. Japanese Hawthorn and Kaga porcelains and a fine Markimono. Overgrown of Chinese Emperor, period 1860; early American furniture; pictures, glass, etc.

**MAUD POLLARD HULL**, Better 'Ole Studio, Richmond, Virginia. Everything antique.

## COLLECTORS' GUIDE TO DEALERS

Below is the Collectors' Guide listed alphabetically by state and city. The charge for insertion of a dealer's name and address is \$12 for a period of six months, \$24 for a year, total payable in advance. Contracts for less than six months are not accepted. Large announcements by dealers whose names are marked \* will be found in the display column.

### CALIFORNIA

**LOS ANGELES**: **M. A. LOOSE**, 2904 Los Feliz Blvd. General line.

### CONNECTICUT

**BRANFORD**: **OLD TIME THINGS SHOP**, Redhurst, Boston Post Road.

\***DEVON**: **GABRIELLE DE BRUNSWICK**.

\***EAST HAVEN**: **S. WOLF**, 230 Main Street.

\***FAIRFIELD**: **THE SASCO SHOP**.

\***GOSHEN**: **BIRDSEY HALL**, Litchfield County.

### HARTFORD

**THE OLD MARK TWAIN MANSION**, 351 Farmington Avenue. General line.

\***MME. E. TOURISON**, 29 Girard Avenue.

**MARION**: **WARREN F. LEWIS**, P. O. Box 114. General line.

\***NEW HAVEN**: **MALLORY'S ANTIQUE SHOP**, 1125 Chapel Street.

\***NORTH WOODBURY**: **INGLESIDE**.

\***NORWALK**: **D. A. BERNSTEIN**, 205 Westport Avenue.

\***PLAINVILLE**: **MORRIS BERRY**, 80 E. Main Street.

\***POQUONNOC BRIDGE**: **THE PACKET**, general line.

**STAMFORD**: **OLD HOLLY HOUSE**, 575 Main Street. General line.

### STRATFORD

\***MRS. JOHN D. HUGHES**, Broad Street West.

\***TREASURE HOUSE**, 659 Ferry Road.

\***WEATOGUE**: **PETTIBONE TAVERN**.

\***WEST HAVEN**: **MARIE GOVIN ARMSTRONG**, 277 Elm Street.

\***WINDSOR**: **AT THE SIGN OF THE CANDLESTICKS**.

### DELAWARE

\***ARDEN**: **THE HUMPTY DUMPTY SHOP**.

### ILLINOIS

\***CHICAGO**: **LAWRENCE HYAMS & Co.**, 643 Wabash Ave.

### MAINE

#### BANGOR

**THE THREE GABLES**, 204 Broadway. General line.

**THE LOFT**, 88 Maple Street. General line.

**BREWER**: **NEW ENGLAND ANTIQUE SHOP**, 24 State Street. General line.

**BRUNSWICK**: **MISS STETSON'S ANTIQUITY SHOP**, 10 Spring Street. General line.

\***OGUNQUIT**: **THE SHOP OF THE TWO YOUNG MEN**.

### PORTLAND

\***CLARENCE H. ALLEN**, 338 Cumberland Avenue.

\***S. E. MATHEWS**, 11 Temple Street.

\***ROCKLAND**: **COBB & DAVIS**.

\***WALDOBORO**: **WARREN WESTON CREAMER**.

### MARYLAND

#### BALTIMORE

**JOHN G. MATTHEWS**, 8 East Franklin Street. General line, interior decorator.

\***CENTREVILLE**: **BARTON BROTHERS**.

### MASSACHUSETTS

\***ACCORD**: **QUEEN ANNE COTTAGE**

#### BOSTON

\***BOSTON ANTIQUE SHOP**, 59 Beacon Street.

\***A. L. FIRMIN**, 34 Portland Street. Reproduction of old brasses.

## MASSACHUSETTS (continued)

- \*GEORGE C. GEBELEIN, 79 Chestnut Street. Old silver.
- \*CHARLES T. GRILLEY, 49 Charles St.
- \*J. GROSSMAN, 42 Charles Street.
- \*JORDAN MARSH CO., Washington Street.
- \*I. SACK, 85 Charles Street.
- \*SEAVEY FARMHOUSE, Ward and Parker Streets.
- \*SHREVE, CRUMP & LOW, 147 Tremont Street.
- \*A. STOWELL & CO., 24 Winter Street. Jewelers and repairers of jewelry.
- BRIDGEWATER: ELLA B. SPARRELL, 1085 Pleasant Street.
- \*BROOKLINE: H. SACKS & SONS, 62-64 Harvard Street.
- \*CAMBRIDGE: WORCESTER BROS., 23 Brattle St.
- \*CONCORD: THE CHEST, Lexington Road.
- \*DUXBURY: JOHN ALDEN HOUSE—Exhibition.
- \*EAST MILTON: MRS. C. J. STEELE, 396 Adams Street.
- FITCHBURG: THE ANTIQUE SHOP, 682 Main Street. General line.
- \*FRAMINGHAM: OLD AMERICA COMPANY. Books.
- GLOUCESTER:
- \*LITTLE RIVER ANTIQUE SHOP, Woodward Ave.
- \*F. C. POOLE, Bond's Hill.
- \*GREAT BARRINGTON: Years Ago.
- GREENFIELD: JULIA D. S. SNOW, 277 Federal Street. General line.
- \*HANOVER: JOHN BAILEY HOUSE.
- \*HAVERHILL: W. B. SPAULDING, 17 Walnut St.
- HINGHAM: DANIEL S. MAGNER, Fountain Square. General line and appraiser.
- \*HYANNIS: WILLIAM K. MACKAY CO., Inc., Eagleston Shops.
- IPSWICH:
- E. M. HOWE COMPANY, 62 North Main Street. General line.
- J. SALTZBERG, 5 South Main Street. General line wholesale.
- \*THE VILLAGE GREEN SHOP, 57 South Main St.
- KINGSTON: KINGSTON ANTIQUE SHOP. General line.
- LONGMEADOW:
- \*E. C. HALL, 145 Longmeadow Street.
- \*HELEN M. MERRILL, 1124 Longmeadow Street.
- LOWELL:
- BLUE HEN ANTIQUE SHOP, Harrison Street. General line.
- LYNNFIELD: COLONIAL TEA ROOM.
- MARLBORO: GRACE & BELLE STEVENS, 232 Main St. General line.
- \*MARSHFIELD: CARESWELL COTTAGE.
- MARBLEHEAD:
- C. F. BESSOM, 11 Washington Street. General line.
- \*KING HOOPER HOUSE.
- \*MARION: MRS. MARY D. WALKER, Front & Wareham Road.
- \*MATTAPOISETT: S. ELIZABETH YORK, Marion Road.
- MIDDLEBORO: STUDLEY & DREW, 75 North Main Street. General line.
- \*NANTUCKET: Old Curiosity Shop, 13 Centre Street.
- NEW BEDFORD:
- MRS. CLARK'S SHOPS, 2 Eighth Street and 32 North Water Street. General line.
- \*THE COLONIAL SHOP, 22-24 North Water Street.
- NEWBURYPORT: C. E. LARKIN, 33 Temple Street. General line.
- ORANGE: MISS EMMA G. FITTS, 59 Winter Street. General line.
- \*PITTSFIELD: MISS LEONORA O'HERRON, 100 Wendell Avenue.
- PLYMOUTH:
- \*YE BRADFORD ARMS.
- H. J. KLASKY'S ANTIQUE SHOPS, 10 Sandwich Street. General line.
- \*WILLIAM B. MCCARTHY, 30 Sandwich Street.
- SALEM: THE WITCH HOUSE. General line.
- \*SOUTH SUDBURY: GOULDING'S ANTIQUE SHOP. General line.
- SPRINGFIELD:
- \*EDGAR E. MEAD, 167 Hancock Street.
- \*MINNIE MORGAN WILLIAMS, 128 Mulberry St.
- \*STOCKBRIDGE: EDWARD CROWNINSHIELD.

## TAUNTON:

- A. L. DEAN COMPANY, 60 Harrison Avenue. General line.
- \*WARREN: C. E. COMINS.
- WEST HARWICH: ADA BERRY KELLY, Belmont Road. General line.
- WORCESTER: GATES & GATES, 24 Charlotte Street. General line.

## MICHIGAN

- ROCHESTER: THE OLD MILL ANTIQUE SHOP. General line.

## MISSOURI

- KANSAS CITY: CURIOSITY SHOP, 1903 Main St. General line.
- ST. JOSEPH: YE OLDE TYME SHOPPE, 1123 Jule Street. General line.

## NEW HAMPSHIRE

- \*CONCORD: DERBY'S.
- DOVER: E. ANTON, Opposite Depot, 3d Street. General line.
- FRANKLIN: WEBSTER PLACE ANTIQUE SHOP and TEA ROOM, Daniel Webster Highway. General line.
- HANCOCK: FULLER HOMESTEAD. General line.
- HILLSBORO: C. A. MACALISTER. General line.
- \*HOPKINTON: KATHARINE BRIGGS HOWE, Concord R. F. D. 1. General line.
- KEENE: KEENE ANTIQUE SHOP. General line.
- \*LISBON: WHITE BIRCH ANTIQUE SHOP.
- \*LITTLETON: THE WHITE SCHOOL HOUSE.
- NASHUA:
- HARRY L. HALL, 265 Main Street. General line.
- NORTH CONWAY: OLD NEW HAMPSHIRE FURNITURE, road to Conway. General line.
- PEMBROKE: COLLECTOR'S LUCK, Pembroke Street. General line.
- \*PETERBOROUGH: THE WILSON TAVERN SHOP, The Crossroads.
- PORTSMOUTH:
- \*J. L. COLEMAN, 217 Market Street. General line.
- \*E. A. WIGGIN, 350 State Street.
- SUGAR HILL: SUGAR HILL ANTIQUE SHOP.
- WEST CONCORD: EDGAR SHERMAN HAWTHORNE, 2½ Knight Street. General line.

## NEW JERSEY

- CAMDEN: JAMES F. IANNI, 1777 Haddon Avenue. General line.
- \*EAST ORANGE: THE BLUE DOOR, 14 Prospect Street.
- HADDONFIELD: FRANCES WOLFE CAREY, 46 Grove Street. General line.
- HOPEWELL: WILMER MOORE, 18 West Broad Street. General line.
- LIBERTY CORNER: BERYL N. DEMOTT, Valley's End Farm. General line.
- MONTCLAIR: F. S. CAPOZZI, 663 Bloomfield Avenue. General line.
- \*MORRISTOWN: GEORGE DUY ROGERS, 150 South Street.
- \*PLAINFIELD: THORP'S ANTIQUE SHOPPE, 321 West Front Street.
- SUMMIT: THE BAND BOX, 8 Franklin Place. General line, interior decorations.
- \*TRENTON: H. M. REID, 27-29 North Warren Street. Auctioneers and Appraisers.

## NEW YORK

- \*AMENIA: W. W. TIEDMAN.
- AUBURN: ALICE LIGHT, 15 Park St., Union Springs. General line.
- BELMONT: H. ANNIS SLAFTER, Lincoln Highway. General line.
- \*BROOKLYN: HARRY MARK, 749 Fulton Street.
- BUFFALO: HALL'S ANTIQUE STUDIOS, 338 Elmwood Avenue. General line.
- DUNDEE:
- FINGER LAKES ANTIQUE SHOP, Harpending Hotel.
- HAZEL H. HARPENDING. General line.
- \*JEMIMA WILKINSON ANTIQUE SHOP.
- \*FLUSHING: FRED J. PETERS, 384-386 Broadway, Murray Hill.
- \*HOOSICK FALLS: H. A. & K. S. MCKEARNIN.
- \*ITHACA: COLONIAL ANTIQUE STORE, 308 Stewart Avenue.

- \*JAMAICA: KATHARINE WILLIS, 272 Hillside Ave.
- \*LOUDENVILLE: EXCHANGE FOR WOMAN'S WORK, Albany County.

- \*NEW HARTFORD: JAMES and L. DEAN, 1 Genesee Street.

- \*PAINTED POST: ISABELLA P. IREDELL, Greenaway Lodge.

## NEW ROCHELLE:

- \*IDA J. KETCHEN, 112 Centre Avenue.
- \*DOROTHY O. SCHUBART, Inc., 651 Main St.

## NEW YORK CITY:

- \*CLARKE'S ART GALLERIES, 42 E. 58th Street. Auctioneers and Appraisers.
- \*THE COLONY SHOPS, 397 Madison Avenue.
- \*JOHN GUIDOTTI & BROTHERS, 413 West 16th Street.
- \*RENWICK C. HURRY, 6 West 28th Street. Pictures and paintings.
- \*MARY LENT, 9 East Eighth Street.
- \*JANE WHITE LONSDALE, 114 E. 40th Street.
- \*J. HATFIELD MORTON, 229 E. 37th Street.
- \*PAVEL, LINDEMANN & COMPANY, 460 4th Ave. Reproductions of old Glass.
- \*EDITH RAND, 161 West 72d Street.
- \*THE ROSENBAACH COMPANY, 273 Madison Ave.
- \*THE 16 EAST 13TH STREET ANTIQUE SHOP.
- \*MAX WILLIAMS, 538 Madison Avenue. Prints and Ship Models.

- PAWLING: MRS. ALBERT E. DODGE, North Main Street. General line.

- \*PITTSFORD: RUTH WEBB LEE, 72 East Avenue.

- \*PLEASANTVILLE: A. WILLIAMS, 62 Ossining Road.

## POUGHKEEPSIE:

- WALTER & DRAPER, 103 Market Street. General line.

- \*J. B. Sisson's Sons, 372 Main Street. Auctioneers and Appraisers.

- QUOQUE, L. I.: ILLAHEE HOUSE, Montauk Highway. General line.

- SLOATSBURG: J. W. WOOD, Orange Turnpike. General line.

## SYRACUSE:

- \*YE OLD CURIOSITY SHOP, 319 No. Clinton St.

- \*WOMEN'S EXCHANGE INC., 624 South Warren Street.

- \*WARSAW: J. CAHILL.

## OHIO

- \*CINCINNATI: J. P. ZIMMERMAN & SONS, 1013 Walnut Street.

## CLEVELAND:

- GEORGE WILLIAM BIERCE, 8903 Euclid Avenue. General line.

- HELEN DEFOREST SUTPHEN, 16001 Euclid Avenue. General Line.

- COLUMBUS: THE YEARS AGO SHOPPE, 67 N. Washington Avenue. General line.

- GENEVA: THE HOUSE OF ANTIQUES, 97 East Main Street. General line.

- WILLOUGHBY: IONE AVERY WHITE, 122 Euclid Avenue. General line.

- YELLOW SPRINGS: MRS. JAMES E. KELLY, North College Street. General line.

## OREGON

## PORTLAND:

- RAYMOND'S ANTIQUE SHOP, 705 Davis Street. General line.

- THE FRENCH SHOP, 410 Morrison Street. General line.

## PENNSYLVANIA

- ALLENTOWN: MR. and MRS. M. S. JACOBS, 1236 Walnut Street. General line.

- BETHLEHEM: A. H. RICE, 519 North New Street. General line.

- CHESTER: CLARENCE W. BRAZER, Crozer Building. Furniture.

- DOYLESTOWN: MARY B. ATKINSON, 106 East State Street. General line.

- ERIE: RITTERS ANTIQUE SHOP, 328 East 9th Street. General line.

- HARRISBURG: SALTZGIVER'S ART AND ANTIQUE SHOP, 223 N. 2nd St. General line.

- MALVERN: WM. BALL & SON. Brasses.

- \*MANHEIM: DAVID B. MISSEMER. General line.

PENNSYLVANIA (continued)

PHILADELPHIA:

JAMES CURRAN, 1625 Pine Street.  
 \*SAMUEL T. FREEMAN & Co., 1519 Chestnut St.  
 \*FERDINAND KELLER, 216 South 9th Street.  
 EMMA L. MIDDLETON, 114 W. Rittenhouse Street, selected antiques. Germantown.  
 \*PHIL. ANTIQUE COMPANY, 7th and Chestnut Sts.  
 \*MARTHA DEHAAS REEVES, 1026 Pine Street.  
 \*ROSENBAUGH COMPANY, 1320 Walnut Street.  
 \*ARTHUR J. SUSSEL, 1724 Chestnut Street.  
 \*POTTSTOWN: THE ANTIQUE SHOP OF MRS. M.B. COOKEROW, 265 King Street.  
 SELLERSVILLE: on Bethlehem Pike, Ira S. REED. General line.  
 WAYNE: "THE LANTERNS," near Lincoln Highway. General line.  
 WEST CHESTER: FRANCIS D. BRINTON, Oermead Farm. General line.  
 YORK: BERGMAN ANTIQUE SHOP, 322-326 South Duke Street. General line.

ZIONSVILLE: DAVID C. HIESTAND'S FARM, Lehigh County. General line.

RHODE ISLAND

BRISTOL: THE CORN CRIB SHOP, Poppasquash Road. General line.  
 \*EAST PROVIDENCE: MRS. CLARENCE A. BROUWER, 260 Brow Street.  
 \*PAWTUCKET: G. R. S. KILLAM. Clock Parts.  
 PROVIDENCE: MABEL K. ROGERS, 115 Waterman Street. General line.

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\*BRANDON: HARRIS ANTIQUE HOME.  
 \*BURLINGTON: EVERETT ANTIQUE SHOP, 161 South Winooski Avenue.  
 CHESTER: EVA C. HOSMER. General line.  
 MARSHFIELD VILLAGE: A. R. COLE, Main Street. General line.  
 MIDDLEBURY: GARDNER J. DUNCAN, 74 Main Street. General line.

TAFTSVILLE: THE OLD ATTIC. General line.  
 \*WOODSTOCK: E. W. ALLEN.  
 \*WINDSOR: YE MIRROR INN.

VIRGINIA

RICHMOND: \*J. K. BEARD.

WASHINGTON, D. C.

\*MRS. CORDLEY: 812 17th Street, N. W.  
 \*GEORGE W. REYNOLDS, 1742 M Street, N. W.  
 \*THE OLD VIRGINIA SHOP, 816 Connecticut Avenue, N. W.

WEST VIRGINIA

MARTINSBURG: G. B. STANSBURY, 213 S. Maple Avenue. General line.  
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Begs to announce that after many years of purchasing antiques in America and in Europe—particularly in Italy and England—he has decided to place his long experience at the service of the collecting public.

To that end he has opened an establishment at Stockbridge, Massachusetts.

It will be known as THE OLD CORNER HOUSE.

Here are assembled excellent collections of *American, English and Italian antiques, including rare Glassware and China, particularly Lowestoft.*

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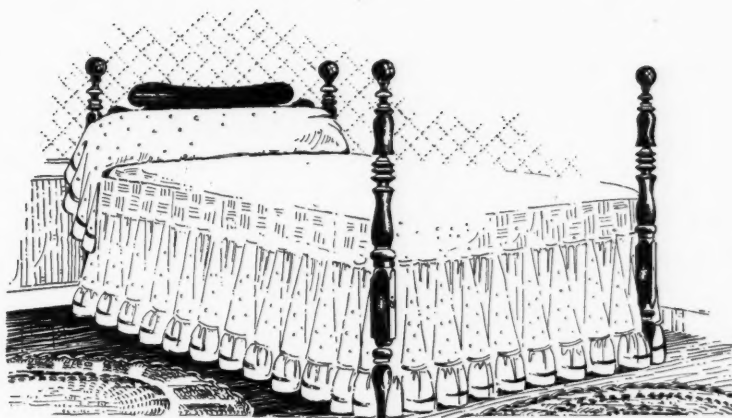
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